RBCC
SUSOR

THE ROCKET'S BLAST COMICOLLECTOR NO. 128

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FRONT COVER - BOB SUSOR
BACK COVER - MIKE ZECK

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

JULY 1976

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 1014 Salzedo, Apt. #2 - Coral Gables, Fla. 33134

CIRCULATION: 1700 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.50, 10 for $10.00, 15 for $14.50, 20 for $19.00
FIRST CLASS: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00

SINGLE COPY: Third Class-$1.25, First Class-$2.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

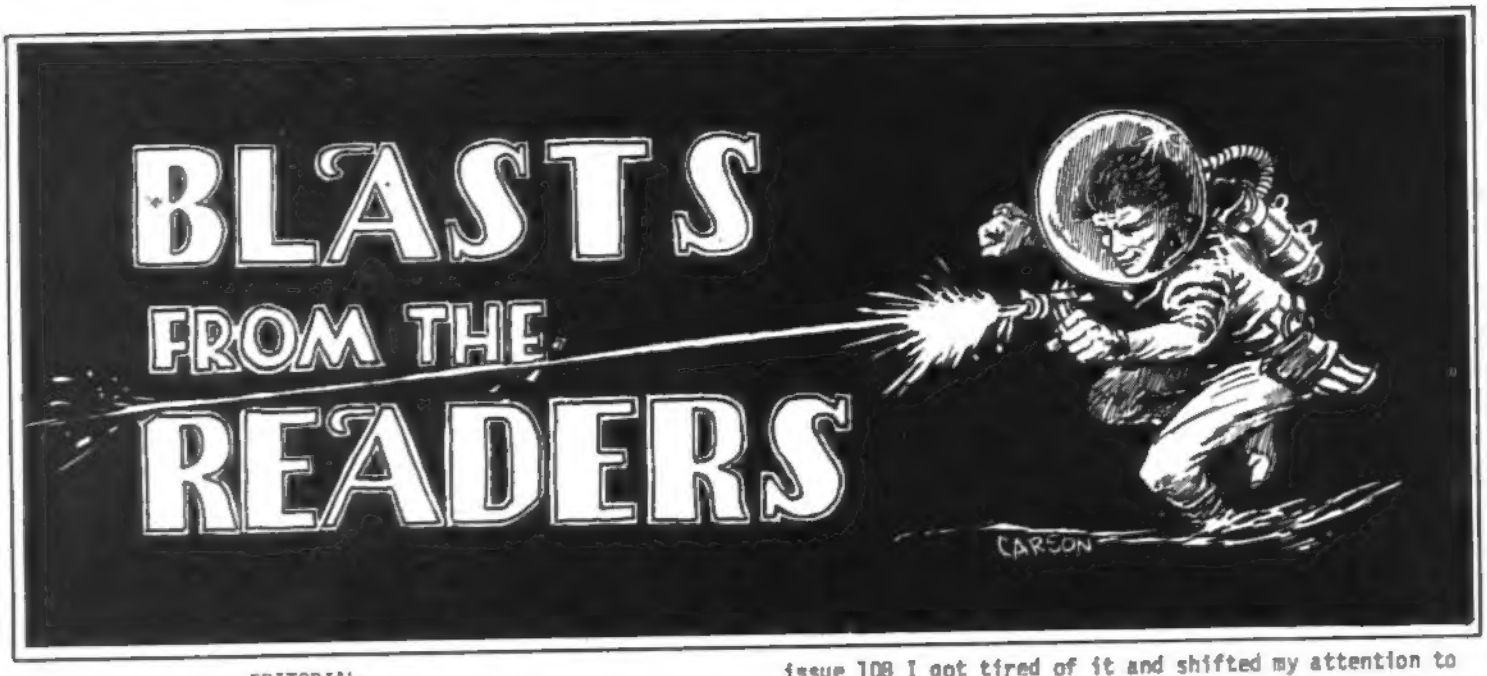
AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 52, 56, 57, 58, 93, 94, 95, 97, 98, 101, 103, 106, 107, 114, 117, 120, 121, 123, 124, 125, 126, 127

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: David L. Carson, Brad Epstein, Don Rosa, Bob Susor, Mike McKenney and Mike Zeck.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: JULY 23, 1976
SEPT. 3, 1976

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.



EDITORIAL

NEXT ISSUE WILL BE THE SPECIAL "KING KONG" ISSUE OF THE RBCC. THE COVER WILL BE BY TOM SUTTON AND I HAVE MANY SPECIAL FEATURES PLANNED FOR THAT ISSUE.

DON ROSA'S INFORMATION CENTER WILL BE VERY SHORT NEXT ISSUE DUE TO THE DEMANDS ON HIS TIME THAT WILL BE MADE BY OMNICON. BUT IT WILL BE BACK TO NORMAL LENGTH IN ISSUE #130. TO OFFSET THIS DON WILL HAVE SOME DRAWINGS OF KING KONG IN THE NEXT ISSUE.

THE SECOND ISSUE OF THE SFCA'S STAR TREK FANZINE "ENTERPRISE INCIDENTS" IS NOW AVAILABLE. THE RESPONSE TO THE FIRST ISSUE WAS VERY ENTHUSIASTIC, THUS CAUSING ME TO PUBLISH THE SECOND ISSUE A MONTH EARLIER THAN I HAD PLANNED. THE COVER PRICE ON NUMBER TWO IS 50¢ HIGHER BECAUSE IT FEATURES FULL COLOR FRONT AND BACK COVERS.

I NOW STOCK THE BRITISH HARDCOVER PRINTING OF RUSS MANNING'S "TARZAN IN THE LAND THAT TIME FORGOT". IT'S REALLY A BEAUTIFUL STRIP AND FROM ALL REPORTS IT MAY BE YEARS BEFORE IT'S FINALLY PUBLISHED IN THE UNITED STATES.

THIS ISSUE USES UP ALL OF THE KELLY MATERIAL I'D HAD PLANNED BUT I CAN ACQUIRE MORE IF THERE IS ENOUGH INTEREST IN MY DOING SO.

NEXT ISSUE "DELL COMICS ARE GOOD COMICS" RETURNS WITH AN ARTICLE ON VARIOUS OF THE FUNNY ANIMALS THAT HAVE APPEARED IN DELL AND WHICH JEFF HASN'T COVERED YET. THAT INCLUDES BUGS BUNNY.

ALTHOUGH NEXT ISSUE WILL BE THE KONG SPECIAL, IT WILL STILL HAVE AS MANY OF THE REGULAR COMIC FEATURES AS MAKE THE DEADLINE.

TOM SUTTON FANS WILL BE INTERESTED TO KNOW THAT HE WILL DO ARTWORK ON COMMISSION FOR $75.00 PER DRAWING. TOM'S ADDRESS IS 40 MARLBORO STREET, NEWBURYPORT, MASS. 01950.

IN JULY I'LL BE ATTENDING THE FOLLOWING CONVENTIONS: OMNICON IN LOUISVILLE JULY 16-18, IN SAN DIEGO ON THE 21-25, AND SAN ANTONIO JULY 30,31 & AUG. 1st.

* * * * * * * * * *

Dear Jim,

Let me tell you a story.

I've had a subscription to the RBCC since issue 92 back in 1972, and had read it regularly since issue 75. I was always impressed by the loving care given it by G.B. and company. Reading the RBCC cover-to-cover each month became a ritual for me. Besides keeping me informed of activities and newsworthy items, it kept my interest high in the convention "off-season".

The RBCC's only flaw was coming out so far apart. The ads got stale, the news was old hat by the time it came out, and the articles seemed painfully short. By issue 108 I got tired of it and shifted my attention to the Buyer's Guide.

"Man does not live by ads alone," someone once said. RBCC still came, and I fondly remembered how it had once been, and wished it could return again.

It has, thanks to Jim Van Hise and Don Rosa. I reap immense enjoyment from the fantastic artwork and the greatest regular feature of all time, Information Center. The glory of RBCC lives again!

But it costs a lot, doesn't it? That's what everyone told me when I received word that my subscription had expired. I was torn between saving money and enjoying the RBCC. I needed a sign, an omen, handwriting on the wall.

It came at an auction in McCune, Kansas, two weeks ago. I'd been told by my Dad that there would be comic books there, mostly Disneys, with none newer than 1952. We decided to take a chance and drive the four hours to get there. Dreams of Barks ducks danced in my head all the way to McCune. But alas, I was not the only collector there, and I sadly watched about 100 Comics & Stories be sold out of my price range. The only thing remaining was a box of loose pages, separated covers, and sections of what were once Disneys. I had noticed that there were a lot of early Barks stories in the box, including a couple which didn't have the usual issue number in a panel on the first page. So, I was the high bidder for the box at ten bucks.

How could I figure out what issues I had? I was puzzled by the thought, as others no doubt wondered why I had blown ten dollars, and then I remembered that Rosa's IC was running the WDC&S index. A little referral when I got home, some sorting through the box, and voila---what had once been a box of junk had yielded a very rough, but complete and with cover copy of Comics & Stories #31--Carl Barks' first C&S appearance! Thanks to Don's index, I was able to put together a book I had always wanted, but never could have bought.

That's enough of an omen for me.

Thanks Don and Jim, keep up the good work.

Rick Payne
D2-7 Brumley Apts.
Stillwater, Okla. 74074

Dear Mr. Van Hise:

I own a comic book store in Santa Rosa, California, about sixty miles north of San Francisco, and I'd like to add my two cent's worth to the continuing Howard the Duck controversy. For about three months prior to the Duck's coming, anxious customers were constantly asking the date of its release, asking me to be sure they got copies. (Interesting, isn't it, that so many

((an excess of ten, anyway)) feared they would miss issue #1?) Santa Rosa has a population of 60,000 or so, and when I walked into the distributor's warehouse and found out that they had been allotted 40 copies for the entire area...well, you can imagine. 40 copies...the meanest of Marvel's reprints gets that many copies out!

Needless to say, I took all 40 copies...and was lucky enough to order another 100 copies (almost impossible for the normal dealer/distributor relationship) so that aside from the ten issues I set away for myself, 130 issues of Howard the Duck #1 went on sale in Santa Rosa.

It took about two weeks to sell out. I've had offers of five bucks apiece for my ten issues. Hardly a day goes by without someone asking for a copy of #1, and I've had people swear that it's going for three bucks apiece in San Francisco, IF YOU CAN FIND IT.

Pretty strange. I wonder who is responsible for the low print run...Also, number 2 and 3 had the same allotment for this area, so that would tend to show that there isn't any behind-the-scenes tampering with the warehouse shipment.

Where's Joe Brancatelli when we need him?

Thanks a lot.

Brian Crist
324 Candy Lane
Santa Rosa, Ca. 95401

Dear Jim,

I was annoyed and even angry at some of the things other RBCC readers say about SPACE 1999. I, for one, enjoy watching the show. The acting isn't all that great but the plots on many of them are fantastic. I don't know about Florida but SPACE 1999 is a hit in New York!

John S. Iavarone
7 Glendale Avenue
Albany, N.Y. 12208

I DON'T KNOW WHAT THE RATINGS ARE ON "1999" IN MIAMI, BUT IN TAMPA THE STATION THAT HAD IT DUMPED IT BECAUSE IT DIED IN THE RATINGS, ALTHOUGH ANOTHER STATION THERE IS SUPPOSED TO BE PICKING IT UP. I THINK THE BEST COMMENTARY ON "1999" IS DON BY RON WILBER IN THIS ISSUE.

Dear Jim:

If issue #125--my first--is typical of RBCC, then you have one really beautiful publication to take credit for. And beauty is a very rare quality among magazines nowadays (fanzines or pro mags)!

John Mallon
418 W. 47 Street
New York, N.Y. 10036

Dear Jim:

I continue to enjoy the RBCC and the changes you've been making, in particular the expanded Information Center column and increased TV & film coverage. It's easy to see that there's a lot of pro effort in this "fan" zine. I look forward to future issues.

David Michelinie
Apt. 1C
155 West 81st Street
New York, N.Y. 10024

MANY OF YOU MAY RECOGNIZE DAVID'S NAME AS HE HAS WRITTEN QUITE A FEW STORIES FOR D.C. COMICS, INCLUDING SEVERAL ISSUES OF "SWAMP THING".

Dear Jim:

I continue to enjoy the columns by Don Rosa, Howard Siegel and Jeff Gorrell. I also enjoy your E.C. Artist Collector. I was happy to see you cover Gold Key comics in RBCC 124. I wish you would cover all the 1960-1970 appearances of Wood, Crandall, Williamson and crew in Gold Key (and other comics) before you return to older stories. [SINCE I'VE LARGELY TURNED THE COLUMN OVER TO LARRY BIGMAN, IT HAS ALREADY RETURNED TO THE OLDER COMICS, ALTHOUGH SHOULD I NEED TO FILL IN FOR HIM AT ANY TIME I'LL TRY TO DO SOME 1960's ITEMS. IN THE MEANTIME YOU MIGHT TRY WRITING TO DON ROSA TO GET SOME MORE DETAILED INFORMATION ON THE APPEARANCES OF THOSE ARTISTS IN 1960's COMIC BOOKS].

I would also like to see more editorial comments from you and your staff on the (sorry) state of comics. Until fandom becomes aware and united over inferior work and distribution (i.e. Howard the Duck #1), Marvel and D.C. will continue to deluge us with sloppiness, violent stories and horrendous artwork.

Thank you for your time and efforts.

Daniel Y. Louie
760 Grand Terr.
Baldwin, N.Y. 11510

THERE'S A SAYING IN SCIENCE FICTION FANDOM CALLED "STURGEON'S LAW" WHICH STATES THAT 90% OF EVERYTHING IS CRUD. ALL ONE HAS TO DO IS LOOK AROUND TO SEE THAT THIS IS MOST OFTEN TRUE. ASIDE FROM THE FACT THAT FANDOM IS NOT LARGE ENOUGH TO MAKE AN IMPRESSION ON THE COMIC PUBLISHERS (IF FANDOM IS EVEN 10,000 PEOPLE, THAT'S ONLY ABOUT 5% OF THE PEOPLE WHO BUY COMICS), I THINK THAT WE'RE PRETTY LUCKY WHEN EVEN 10% OF THE NEWSSTAND PRODUCT CAN BE CONSIDERED VERY GOOD. COMICS ARE IN A CONSTANT STATE OF FLUX AS TITLES GO BACK AND FORTH FROM GOOD TO BAD, GOOD NEW TITLES APPEAR, BAD NEW TITLES APPEAR, BUT ALWAYS SOMETHING APPEARS AND IN THE LAST FEW YEARS THE PUBLISHERS HAVE BEEN OFFERING MANY MANY NEW TITLES, THUS INCREASING THE CHANCES OF DOING SOMETHING GOOD, NOT THAT THIS MEANS THEY'LL LAST (NOTE "THE STALKER" BY DITKO AND WOOD). DISTRIBUTION IS NOT EVEN HANDLED BY THE COMPANIES THEMSELVES BUT BY FIRMS THEY HIRE FOR THIS PURPOSE.

An Interview With

NEAL ADAMS

CONDUCTED BY RICHARD KRAVITZ AND JAMES VAN HISE

This interview was conducted at MIAMICON in December of 1975. Surprisingly, the material one would think would be dated by now, isn't. The Siegel-Shuster section contains information which has become common knowledge, as well as some that isn't, specifically the intensity of Neal Adams' involvement and the behind-the-scenes maneuvering. Much of the GREEN LANTERN-GREEN ARROW information has not been generally discussed and some of it is downright surprising. But decide for yourself.

JAMES VAN HISE/EDITOR

I WANTED TO FIND OUT SOME MORE ABOUT THE "GREEN LANTERN-GREEN ARROW" SERIES. I KEPT ON HEARING DIFFERENT THINGS WHILE IT WAS BEING DONE, LIKE YOU HAD REWRITTEN DENNY O'NEIL, THINGS LIKE THAT.

Well, it's the kind of thing that I don't really like to get involved in in conversation. It implies that I'm criticizing Denny O'Neil. I really don't have any criticism of Denny O'Neil. The fact is, that when you're working with somebody, you do pretty good if you get a 70% average in agreement. Denny O'Neil is probably one of the best writers in the field. In a project as important as GREEN LANTERN-GREEN ARROW, and in a series of books as important as GREEN LANTERN-GREEN ARROW, it was my feeling that if my input was available, that if I felt strongly enough about it, that going to the editor and suggesting what I consider important improvements, and getting them okayed by the editor, and hopefully the editor getting them okayed by the writer; that would be the proper thing to do. If I didn't make the suggestions, then I would feel that I was slighting the book. So any suggestions for changes were always okayed by the editor and were put in with the very careful attention to making sure that nothing in the story was destroyed. Whether or not those changes were agreeable to Denny O'Neil, I didn't find out until a good deal afterwards. He started commenting upon the changes, saying that he wasn't terribly happy with them. But the fact is that we got as many remarks from people on those areas that I added as we got on the rest of the book, as far as important things to the story are concerned. So it's a matter of give and take. It's right to say that the integrity of the other guy should be respected, and I believe in that. But it's also right to say that if two people are working on a project together that the input from both people is very important. And since I cleared everything with the editor I don't feel that I did anything unethical, nor do I feel I did anything unfair. I would hope that Denny O'Neil would feel the same way. I don't know exactly how he feels about it, but generally we both feel that it was a pretty good series of books.

DID THE SERIES TAKE THE DIRECTIONS AND DO EVERYTHING THAT YOU WANTED IT TO DO?

Well, not everything, but I think that we did more in that series of books than one could say was done in any series of books for that length of time. It got involved in more situations, more different situations, broke more new ground that is being constantly rebroken these days by other comic book artists and writers. We forced a change in the code.

THAT WAS INVOLVING THE DRUG STORY.

Yes, it had to do with the drug story. We could not have done the drug story unless the code were changed. And National was interested in doing the drug story once we presented the idea to them. So they forced the issue with the rest of the publishers to get the code changed. It was sort of the tip. That one extra thing that was needed to push the comic publishers into changing the code. Beyond that the characters were explored more fully than characters are usually explored in comics. More intensely. We got into political satire, presented all kinds of things. It was a hot time in comic books. Things were really jumping.

DO YOU KNOW YOURSELF WHAT KIND OF REACTION YOU RECEIVED TO, SAY, THE ISSUE THAT HAD THE SPIRO AGNEW CHARACTER IN IT?

We got a lot of interested reaction. We got some play in the press. The Governor of Florida [AT THAT TIME IT WAS REPUBLICAN CLAUDE KIRK] sent a very nasty note to National Periodicals telling them that they would not allow National's comic books to be distributed in Florida unless they agreed that they would not characterize the vice-president of the United States in such a lousy light. He seemed to be very incensed that we would call criticism down upon the great and wonderful Spiro Agnew. But since we didn't do it a second time, I guess there was no danger in it. There was a certain incentive because of that letter to do him again but we had really done our job on him and so...

HAVE YOU BEEN APPROACHED TO DO THE NEW GREEN LANTERN-GREEN ARROW SERIES?

No, I haven't. Not at all.

WOULD YOU WORK FOR NATIONAL AGAIN?

If I was given a percentage of the sale of the characters that I work on. But the way things are at National now...In all honesty, there is nothing that happens in comics at National that is open and above board. There is no clear idea of what's happening. People make guarantees that are not lived up to, people make promises that are not lived up to. Attitudes are

expressed that are not really true. Sales figures are promulgated that are not true. Obviously I'm saying something very drastic about National but the fact is that I'm not going to work for a company any longer that is so indirect and evasive without having a piece of paper that says that I have the right to see the books, to see whether or not the thing is selling and if it is selling then I have a right to receive some kind of a percentage from that successful sale of the book. My feeling about "Green Lantern-Green Arrow" is that if the truth were known and I received a percentage from the sales then I would have made some money. As it was, the reason for it being put aside seemed to be quite ridiculous. If it was indeed an unsuccessful book, then it would be foolish of them to reissue it. It doesn't make any sense at all. Why try a title that failed? There are other things to do.

DO YOU THINK THE REASONS FOR IT FAILING WERE OTHER THAN THE, QUOTE, "POOR SALES"?

I do not honestly know why they cancelled the book. I have my suspicions, but my suspicions are really groundless. I was told that it was cancelled because it was not selling. That's all I know. But I won't put myself into a position like that again with National where a book will be pulled out from under me without an explanation that I accept.

HOW MUCH OF A PROBLEM DO YOU HAVE WITH PEOPLE TRYING TO ACTUALLY CHANGE YOUR FINISHED ARTWORK?

Nobody changes my artwork unless I've made some gross error and I'm not available to change it myself.

RICHARD SAID HE HEARD YOU TALKING ABOUT A FORTY PAGE CONAN STORY YOU WERE WORKING ON?

A forty page Conan. I'm up to page 22. It's going to be a really nice job. For the black and white.

BESIDES THE CONAN STORY, WHAT OTHER COMIC BOOK WORK DO YOU HAVE PLANNED?

I'm working for Charlton Comics and my studio and myself are turning out fifty page versions of the Six-Million Dollar Man and Emergency. Beyond that we're in constant conversation about future books that will be done by Charlton. Charlton seems to be making a concerted effort to become a competitor, finally. They're paying reasonable rates, they're treating their artists more fairly, and they're hitting the black and white market.

WHO IS THE BASIC CORE OF YOUR STUDIO?

Myself and Dick Giordano. We have fluctuating numbers of young artists and older artists that come in, work, rent space, come in for awhile, go out for awhile. We have about ten people available at all times.

ARE THERE ANY OTHER COMICS AND ARTISTS RIGHT NOW THAT YOU ARE CURRENTLY INTERESTED IN?

I'm interested in anybody that's doing a fine job. Especially if someone is doing a sincere fine job. If you wanted me to name outstanding people I suppose I'd probably miss people, but Jim Starlin is doing a fine job, Barry Smith in his own little company is becoming a major force in integrating comic material into a fine art approach. Jack Kirby is finally back at Marvel where it seems he really belongs, back again doing the things that I like to see. Frank Brunner, who has been working on Howard the Duck.

TOTH?

Everything that Alex does is good. But I feel...not critical toward Alex, but more desirous to see his work more often in a more finished state. The material he's turning out now seems to be more like storyboards and less like comics. I would like to see an effort to get the kind of detail in his work that he did back when he was working for Jim Warren, back in those days when

YES, AMPHIBIUS...HE MUST HAVE ENTERED THRU THE AMPLOSS ABYSS...JUST AS I ONCE DID!
BUT, UNLIKE ME, THIS ONE WILL NEVER RETURN FROM WHENCE HE CAME!
FOR...HE IS DEAD!

characterization meant a little bit more than it does these days. His very very simplistic storyboard approach is entertaining for the story but I'm one of those people that like to go back and look at it a second time, and look at characterization and get a little more out of it. I know that when I do storyboards it's good for the first impact but not to where you can go back and enjoy. You can't go back and look at it as art for art's sake. Just for the story. And much as I appreciate that sort of thing and enjoy the story, it seems to me it's missing something. There's something that's available in comics that's not available in a storybook technique. I can't tell you how you achieve it, but I certainly know that Alex has been able to achieve it in the past. The stuff that he does now doesn't really have that tinge that I really used to enjoy.

HAVE YOU FINISHED ALL THE ARTWORK FOR THESE PORTFOLIOS THAT HAVE BEEN ADVERTISED; THE BRUCE LEE FROM MIDDLE EARTH AND THE CONAN FROM CHRISTOPHER ENTERPRISES?

No, I've started on the portfolios but I haven't finished them. The Chris Zavisa portfolio is supposed to be ready sometime in January. I'll probably have to have him set back the deadline for another month. On the Conan portfolio, I don't want to rush it, or do bad pieces for it because I think it should be a really snappy portfolio. The Bruce Lee stuff I've done a lot of preliminary drawings on but actually I haven't finished anything up. I'll probably do that immediately after the Conan portfolio. I've done the preliminary work but I've put it aside in favor of the Conan.

IS THE BRUCE LEE PORTFOLIO GOING TO HAVE ANYTHING FROM THE GREEN HORNET IN IT?

No, actually. I consider it degrading to Bruce Lee

to use material from that because he was considered a second banana and the stuff that he did was treated too lightly by the show. It's really not what Bruce Lee was all about. It was sort of like step three on his climb to fame. When he became a star and was in control of what he was doing, that's where this stuff will be from. I have some training shots, and I have some shots from Japanese magazines that have never appeared in American magazines that were from his training with other actors that will probably never appear here. These are what I'm getting my research from so there'll be some new things in the portfolio.

You haven't asked me about Siegel and Shuster.

I'VE HEARD YOU DISCUSS THAT THEY'VE RECEIVED THE AMOUNT THEY DESIRED, $20,000 A YEAR FOR LIFE.

No, they didn't desire that. They asked for $30,000 but compromised at $20,000. But I demanded from Warner Communications that they be treated with a sense of responsibility and allow them to live in some kind of dignity for the rest of their lives. I gave them a top figure of what a comic book artist, if he's successful, might make in the field and expressed to them the hope that Warner Communications would see fit to award them some kind of a pension equal to what a working artist in the field who's doing fairly well might make. And I put that figure at $30,000, and their first offer was $10,000. And we just compromised back and forth for a month and a half, arguing out in the press and on television and finally settled on a figure of $20,000 a year, with some additional things that Warner was good enough to add to it, and a final deal that was made last night while I was here at the convention that Jerry and Joe would have their names attached to the Superman character wherever it appears.

INCLUDING THE MOVIE?

The problem with the movie is that they've already signed a contract, but Warner Communications will use its best offices in order to get their name on the movie. But anything that's done from here on out will have Jerry Siegel and Joe Shuster's name on it. And that was added to the contract. It was one last holdout that Warner was having. To tell you the complicated maneuvering we went through to get it on would take too long, but believe me we've had a battle for a month and a half that I've spent a minimum of ten hours a day on and the deal that we finally worked out was worked out because of the good efforts of the Cartoonists Society, specifically Jerry Robinson and the people around me that put up with my taking all this time off from work to help out on this thing. And the patience of Jerry and Joe who were available for me at any time I needed them. We had TV things that will be showing in Brazil, in Sweden, on the BBC, Canadian Network. Radio things that will appear all over the world, and have already appeared all over the world. Newspaper articles, press conferences; AP, UP newswire and two separate columns. We got a million dollars worth of publicity. There's no corner of the United States or the World that hasn't heard about this, because of all this effort that was put out this last month and a half.

IT WAS WARNER COMMUNICATIONS THAT MADE THE SETTLEMENT; D.C. HAD NOTHING TO DO WITH IT?

That's correct. The intention was to, in a sense, make Warner Communications the good guy. Warner Communications only came into the ownership of National Periodicals a year ago or two years ago. In a sense they were not a part of this problem. They were never part of the problem. They had picked it up as a problem of National's. My basic feeling was that they could be appealed to directly, not through lawyers or through National. The first thing we did was remove National Periodicals from the dealings because they were not capable of dealing with the situation. Then we removed the lawyers who were road blocks, stumbling blocks, and got it down to a one to one situation between myself and the vice-president of Warner Communications. Then we started bargaining.

DID THE FINAL PUSH FOR THIS COME WHEN NATIONAL ANNOUNCED THAT THEY HAD BEEN PAID THREE MILLION DOLLARS FOR THE RIGHTS TO SUPERMAN?

No, that was announced quite awhile ago. One could say it was the straw that broke the camel's back, as far as Jerry and Joe were concerned, but it wasn't. Jerry and Joe's backs were broken a long time ago. This was just adding insult to injury. Pouring salt on the wounds with the discovery that three million dollars were paid for a movie about a character they created. What really broke Jerry and Joe was the fact that they, on advice from their lawyers after they lost the appeal for the copyright renewal a year ago, drop their appeal to the Supreme Court and they would be considered for a pension by National. This wasn't officially recognized by the company but in private conversation they said, look, we'll be able to talk and we'll be able to work out some kind of deal. Well, Jerry and Joe waited the seven months that they had an opportunity to appeal to the Supreme Court, and nothing happened. And when those seven months were up, they had no legal recourse whatsoever. So finally Jerry Siegel wrote a seven page letter and sent it out to everyone he could think of, including the Academy, and this is when I found out about it. I offered my assistance, and from that point on it progressed until this point. Which pleases the hell out of me because it makes one of the best Christmas stories I've ever been involved with.

* * *

EPILOGUE
GREEN LANTERN OF EARTH! HERE BE—EVEN BY ANSER! YOU HAVE BEEN UNAPPROPRIATE! YOU DISOBEYED OUR ORDERS!
THAT'S RIGHT, LANTERN! APOLOGIZE! GROVEL IN FRONT OF THAT WALKING MORON!
HE COMMANDED YOU TO REMAIN ON STATION UNTIL HE RELEASED YOUR DUTY COMPLETED!
I...I'M SORRY...
YOU CALL YOURSELF A HERO? CHUH...YOU DON'T EVEN QUALIFY AS A MAN!
YOU'RE NO MORE THAN A PUPPET...AND THE GUARDIANS PULL YOUR STRINGS!
UNTIL...WHAT ABOUT CHASING AROUND THE GALAXY...AND REMEMBER AMERICA...
...IT'S A GROOP COUNTRY, BEAUTIFUL, FERTILE...AND TERRIBLY SICK!
THERE ARE CHILDREN DYING... HONEST PEOPLE COWERING IN FEAR...DISILLUSIONED KIDS RIPPING UP CAMPUSES...
ON THE STREETS OF AMERICA A GOOD BLACK MAN DIES...AND IN LOS ANGELES, A GOOD WHITE MAN FELL...
SOMETHING IS WRONG! SOMETHING IS KILLING US ALL...SOME HIDEOUS MORAL CANCER IS EATING OUR VERY SOULS!

PAGE 21 FROM "GREEN LANTERN-GREEN ARROW" #76, THE COMIC THAT LAUNCHED BOTH A NEW YEAR AND A NEW DECADE WITH A BANG!

BLACK
FRITZ 75
ARTICLE BY
RAY MILLER

THE BLACK CONDOR
BY KENNETH LEWIS
THE BLACK CONDOR, MAN OF FLIGHT. THE ONLY HUMAN WHOSE COURSE IS WITH THE BIRDS ABOVE THE CLOUDS. SWIFT AND STRONG AS THE WINDS...SWEEPS FROM THE SKIES TO THE SIDE OF RIGHT AND JUSTICE IN A WORLD OF EVIL

AT LEFT AND BELOW ARE TWO CLASSIC PANELS OF THE BLACK CONDOR BY LOU FINE FROM "CRACK COMICS" #5.

Back in the days of the 68 page comic book, every comic book publisher had their share of comic book titles and each title featured a star of the first magnitude backed by a number of lesser features. The Quality Comics group was no different, and their comics were no different. Quality's top titles were FEATURE COMICS starring Dollman, SMASH with the Ray and Midnight, MILITARY with Blackhawk, POLICE with Plastic Man and the Spirit, NATIONAL with Uncle Sam, HIT with Kid Eternity et al and CRACK COMICS with the Black Condor.

CRACK COMICS was Everett M. Arnold's Quality Comics Group's third title following FEATURE and SMASH COMICS. And for its lead comic strip hero - Lou Fine's great strip, the Black Condor.

The Black Condor began his career in CRACK COMICS #1 May 1940, the same issue that told of his origin. Drawn by the late Lou Fine, the story started, "The Black Condor" the Man who can fly like a bird. "From the beginning of time, Man has thought of flight. History records Man's feeble attempts through the years. Wings of wax, gliders and now the airplanes. But can he be master of the air until he himself can fly?"

"Perhaps the fates conspired on that day many years ago, when a little safari led by Major Richard Grey trekked across the bleak steppes of outer Mongolia, roof of the world. At dusk the expedition camps, to permit Mrs. Grey to feed her child --"

As it turned out, this would be the last time Mrs. Grey would ever feed her small son because out of the night a band of raiders attacked the small party and all but the small baby were massacred.

Later, alone, the baby slowly crawled to the edge of a cliff as a large condor tries vainly to warn the child of the danger. Unable to stop the small child from the dangerous cliff, the huge bird swooped down and carried the child to its nest. In the days that passed the mother bird carried food to its now adopted son as well as its own babies.

As time went by, the baby condors grew up and began to fly. The child, not remembering anything but his life with the condors also tried to fly - unsuccessfully. The older he got the stronger the urge to fly got. He picked up the bird language and more determined than ever to join his friends in the air he put his keen mind to studying the movements of wings, the body motions, air currents, balance and levitation until at last he was able to fly through the air as his condor friends were able to do.

One day, while flying he was attacked by giant eagles and fell to the ground. He was rescued by an old hermit who taught him to talk and named him Black Condor because he flew like a condor and had black hair. Later the old hermit dies and the Black Condor makes a vow to use his gift of flight toward aiding man.

In issue #2 the Black Condor was still in India but with the third issue he bid farewell to India and the condors and journeyed to New York for his first American adventure. With issue #4 he again returned to the far east to battle Sihn Fang and his army on Mount Doom.

HE'S FLYING AWAY!
THE EAGLES' CALL OUT THE EAGLES'
SEE A STIFF FIGHT AHEAD!
THE BLACK CONDOR OBSERVES TO MEET THEM
FIERCELY, THE BIRDS ATTACK

In issue #6 he defeated the Kite Men, men who wore kites on their backs which were controlled by the Master and Karlo Klug. All this time and on through issue #10 the Black Condor fought as the Black Condor, a man with no other identity. But this was soon to change.

In issue #11, March 1941, young Senator Tom Wright was bucking Senator Jasper Crow and his Dam appropriation bill. The bill was backed by a bunch of crooks led by Mr. Crow. By force, Crow's men were slowly getting the other Senators to vote for the bill, but Tom Wright was faced with not only losing his fiancee Wendy Foster if he voted yes, but maybe his life if he voted NO. In order to persuade Wright to vote yes, Crow and his men took Wright for a ride and when he still refused to give his vote, he was shot and dumped along the side of the road. As the car sped away the Black Condor appeared on the scene and when he looked at the dieing figure of Tom Wright he was startled to discover that Wright looked enough like him to be his own twin. Wright told the Condor his story and at his request flies him to a Dr. Foster.

Later when the vote for the bill reaches the Senate Gallery, Jasper Crow is shocked when Tom Wright appears and votes yes to defeat the bill 49-47. Wendy Foster is so happy she kisses Tom "Condor" Wright who is unaware that she is the real Wright's fiancee. Rushing back to Dr. Foster he learns that Wright has died and Dr. Foster wants him to take his place. So within 9 pages the Black Condor had gained a new identity as Senator Tom Wright, a friend in Dr. Foster and a fiancee in Wendy Foster.

Lou Fine was now doing the best work of his career. Lines were flowing everywhere. But it wasn't till issue #13, May 1941 that Louis K. Fine's name started to appear on the stories. Up until #13 he signed his name Kenneth Lewis which was his middle name and a different spelling of his first name. Many fans consider the Black Condor stories the best work Lou Fine ever did, but I find it hard to believe all these stories were 100% Fine art. While the Fine touch is in all stories the art varies too much from story to story. Some stories the Black Condor is drawn with grace, the lines just seem to match the action. Legs are long, bodies bent with the wind while others show him with much shorter legs and his flying poses are stiff. Faces vary from long detailed profiles to almost round features. The best stories remind me of Charles Sultan and others remind me of David Berg - all inked by Fine of course. I can see a lot of Berg in stories like these that appeared in CRACK 15 & 18 and Sultan in 4-6 and 8.

After #11 Tom "Condor" Wright was to defeat Jasper Crow's crooked bills many times and finally, with issue #19 Dec. 1941 The Black Condor was drawn into the war against the Nazis when the German agent the Hand kidnapped the President of the USA. In CRACK #20 the Black Condor matched wits with the bearded Mysto, another crook hired by Jasper Crow. Issue #23 featured a beautiful Black Condor splash page (which was redrawn by Gill Fox as the cover of #26). In this issue the Black Condor went at it hot and heavy against the German Air Force that was flying air cover for a Japanese invasion of the Panama Canal.

Issue #24 would be the last issue the Black Condor would feature Lou Fine's art. John Cassone would do the art in #25 before Charles Sultan took over for #26-28.

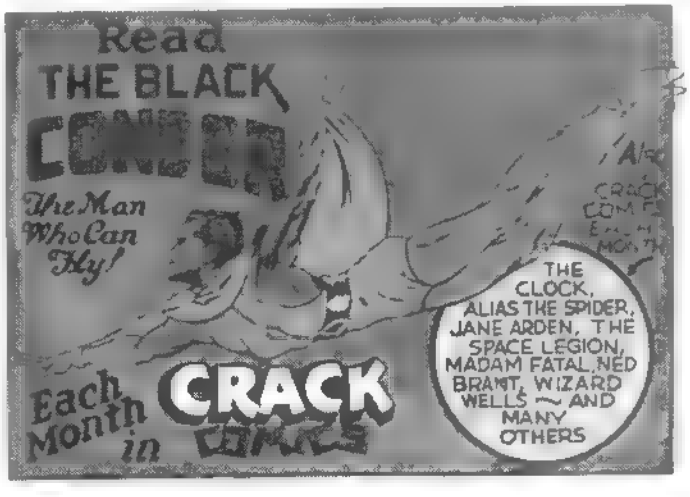
Jasper Crow is back in a story that sees the Black Condor returning to the Forbidden Land where he was raised by the Condors. It had been the first time since he had left that he once again set foot in these far off lands. Jasper Crow had kidnapped Wendy Foster to lure the Condor into a trap but at the end Jasper Crow is believed dead and Wendy is rescued by the Condor - but Crow did not die and he swears revenge on the Condor.

In a way #26 Nov. 1942 was really the end of the Black Condor. No more would he grace the covers of CRACK, no longer would he battle Jasper Crow and no longer would he have great art. With #27 a new character, Capt. Triumph, would replace him and the Condor would be pushed back into the book as just another second rate feature. With #27 the art and story, a policy at Quality around this time, became more humorous as Black Condor meets a queer looking guy called Professor Tinker.

The Black Condor was back to more serious business in CRACK #28 as he battled the Black Dragon.

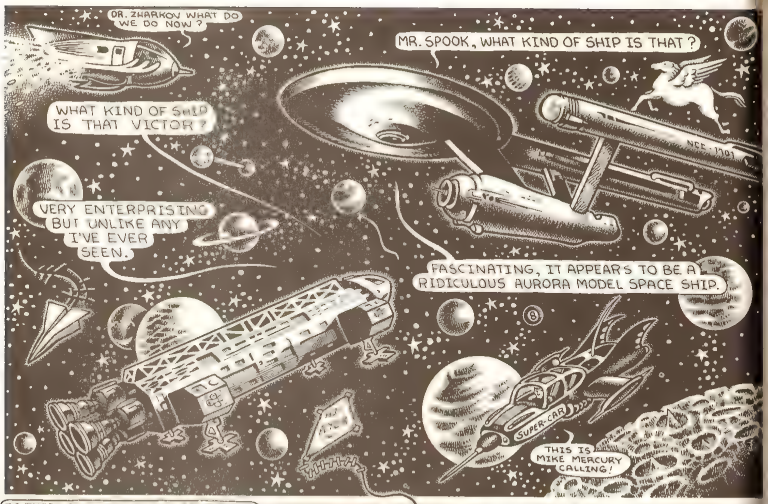
Another art change came with CRACK #29. John Relfi was now the artist and would also do #30 before Rudy Palais took over for the final B.C. story in CRACK #31.

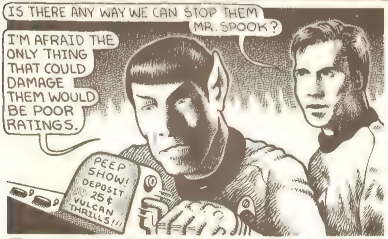
It was a long career for the Black Condor but by the end of 1942 he and a lot of his fellow heroes like the Ray, Stormy Foster, Uncle Sam, Quicksilver and others were either coming to the end of their careers or undergoing drastic art changes, etc. But the Black Condor more than left his mark in the Hall of Fame of Comic Strip heroes.


Read
THE BLACK
The Man Who Can Fly!
Also
CRACK COMICS
EACH MONTH
THE CLOCK, ALIAS THE SPIDER, JANE ARDEN, THE SPACE LEGION, MADAM FATAL, NED BRANT, WIZARD WELLS — AND MANY OTHERS
Each Month CRACK in COMICS

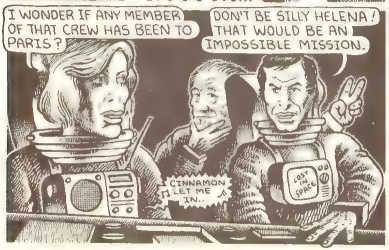
THE MUSIC STARTS, AND NOW IT'S TIME FOR BLUNDER BIRDS? NO! HOT BALL XL-5? NO! STINKRAY? NOPE! NONE OF THOSE PUPPET SHOWS, ALTHOUGH THE ACTORS ARE JUST AS WOODEN. NOW IT'S TIME FOR...
ART AND STORY - RONALD WILBER - 1976
SPACED: 1998 1/4
JOHN! COMPUTER SAYS SOMETHING'S APPROACHING ALPHA!
WHAT IS IT THIS TIME, RAMPAGING ALIENS, A STRANGE MACHINE, AN ASTEROID? I CAN'T STAND THE STRAIN OF COMMAND!
BARNEY ELECTRIC A REAL MR. FIX-IT
CAREFUL JOHN, YOU'RE PUTTING TOO MUCH EMOTION IN YOUR PERFORMANCE!
THERE'S WORSE NEWS JOHN.
WHAT'S THAT?
DULL TV
THERE'S 59 MINUTES LEFT OF THIS SHOW!
KICK ME REAL HARD!
VICTOR, CAN THE COMPUTER MAKE OUT WHO OUR VISITOR IS?
NO, THEY'RE STAYING OUT OF SENSOR AND VISUAL RANGE.
I CAN'T BLAME THEM, WHO WOULD APPEAR IN THIS SHOW IF THEY DIDN'T HAVE TO!
STAR TREK REPEATS
JOHN, EVERYONE IS PASSING OUT, I'VE GOT 75 PERCENT OF THE CREW IN SICK-BAY!
EAT FRUIT
BOOR
WHAT'S HAPPENED TO THEM?
CAPTAIN'S QUARTERS
CAPTAIN'S DIMES
ACUTE BOREDOM!
IS THERE ANY CURE?
HOW SOON WILL THE SHOW END?
45 MINUTES!
COMING SOON "HELENA TROY!"
POOR DEVILS! THEY'LL NEVER MAKE IT!
NEVER MIND THEM, WHAT ABOUT THE AUDIENCE?!
B.V.D.
1.

WELL VICTOR IT'S TIME NOW FOR THE SCENE WHERE WE GET TOGETHER AND DISCUSS OUR REAL CHANCES FOR SURVIVAL.
BY THE WAY VICTOR, JUST WHAT DO YOU DO? ALL I EVER SEE YOU DO IS WANDER AROUND ACTING INTELLECTUAL.
I WANDER AROUND AND ACT INTELLECTUAL.
WANT A SODA?
COLD DRINKS!
SODA
PUSH SELECTION
WHAT SHOULD WE DO VICTOR?
I THINK WE SHOULD TAKE ONE OF THOSE RIDICULOUS AURORA MODEL SPACE SHIPS AND FIND OUT JUST WHAT'S GOING ON.
HAVE A SODA!
GOOD IDEA VICTOR, THAT WAY WE CAN SHOW OFF THE SPECIAL EFFECTS THAT WERE PERFECTED DURING ALL THOSE PUPPET SHOWS!
HAVE ANOTHER 'SODA JOHN'.
VISIT MY WORLD!
EAGLES ALL READY TO FLY!
NOT THAT KIND OF EAGLE!
I MEAN ONE OF THOSE RIDICULOUS AURORA MODEL SPACE SHIPS WE SEEM TO HAVE A NEVER-ENDING SUPPLY OF.
OH, SORRY SIR.
KISS ME!
JOHN, HOW COME YOU'RE HAVING TWO EAGLES TAKE OFF?
SO THAT ONE CAN BE BLOWN UP! THIS ONE CAN'T BE DAMAGED BECAUSE WE'RE IN IT...
MY LITTLE DOCTOR KIT
LUPUS BODY-BUILDER COURSE
THEY HOWEVER ARE EXPENDABLE.
BLAM
BY THE WAY VICTOR, WHY DO WE HEAR AN EXPLOSION? I THOUGHT SPACE WAS A VACUUM.
BECAUSE THE DIRECTOR THINKS IT MAKES THE SHOW MORE EXCITING, AND BECAUSE HIS HEAD IS THE REAL VACUUM HERE.


DR. ZHARKOV WHAT DO WE DO NOW?
MR. SPOOK, WHAT KIND OF SHIP IS THAT?
WHAT KIND OF SHIP IS THAT VICTOR?
NCC 1701
VERY ENTERPRISING BUT UNLIKE ANY I'VE EVER SEEN.
FASCINATING, IT APPEARS TO BE A RIDICULOUS AURORA MODEL SPACE SHIP.
SUPER-CAR
THIS IS MIKE MERCURY CALLING!


IS THERE ANY WAY WE CAN STOP THEM MR. SPOOK?
I'M AFRAID THE ONLY THING THAT COULD DAMAGE THEM WOULD BE POOR RATINGS.
PEEP SHOW! DEPOSIT 25¢ & VULCAN THRILLS!!!

THERE'S NOTHING TO BE GAINED HERE, I'M HEADING BACK TO ALPHA.
DON'T TURN THE PAGE YET!
TURN THE PAGE JOHN!
WEIRD SCIENCE


I WONDER IF ANY MEMBER OF THAT CREW HAS BEEN TO PARIS?
DON'T BE SILLY HELENA! THAT WOULD BE AN IMPOSSIBLE MISSION.
CINNAMON LET ME IN.
LOST IN SPACE

EXCUSE ME, HAVE ANY OF YOU SEEN A ONE-ARMED MAN?
HAVE A SODA.
SUGGESTION BOX
JACK-POT
END

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THE GLOB'S LIFE was complicated, and it was hard to be very farsighted. In this drawing, made especially for Life by Walt Kelly, the nervous Glob is investigating a puzzling, wormlike object, unaware that his pet, the Pip, already has come face to face with the business end of one of the local dinosaurs.

THE GLOB

As the blundering but persistent hero in this fable of evolution, he moves from sea to land in a few eons and becomes a songwriter and leader of men

by JOHN O'REILLY and WALT KELLY

A NOTE ABOUT THE GLOB AND ITS AUTHORS

On these and the following pages LIFE presents an account of what may have happened several *million* years ago to a blob (or Glob) of sea-borne protoplasm that got ambitions to romp in the green grass. The fable of *The Glob* roughly parallels scientific theorizing about some stages of man's early development, but the authors are not seeking an argument with anyone who wishes to dispute its historical accuracy. The idea for *The Glob* grew out of stories Author John O'Reilly (*next page*), a top reporter for the New York *Herald Tribune*, made up to amuse his children. One day O'Reilly showed the manuscript of *The Glob* to his friend Walt Kelly (*right*). Kelly, who writes and draws *Pogo*, the swampland comic strip now appearing in 233 newspapers, was eager to illustrate it. Their joint effort (Copyright, 1952, by John O'Reilly) also is being published this week, in expanded form, as a book (*The Glob*, Viking Press, $1.50.)

LONG AGO there was a Glob. He was a shapeless thing and he floated to and fro in the tide of the early sea.

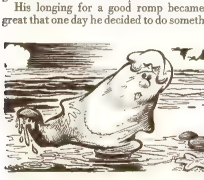
When he drifted "to" he looked like this:

And when he drifted "fro" he looked like this:

The Glob was very sad because he had no feet. No feet at all. He floated in the early sea and looked with longing eyes toward the land.

He thought it would be wonderful if he could romp in the green grass under the tree that grew near the shore. But there was always that same trouble. No feet. It is impossible to romp without feet, so he just drifted and watched the green grass that grew under the tree. The poor Glob.

His longing for a good romp became so great that one day he decided to do something



about it. He thought he had better pull himself together. Fumbling and floundering, but working hard, he arranged himself in the general shape of legs and feet. It wasn't such a good job. The legs were wobbly and, because he had completely forgotten to make himself some knees, they bent in every direction. But the Glob was so eager for a romp that he decided to try them out.

Slowly he rose up and stood there trembling in the shallow water. It was a great experience. But what happened? A wave came along and knocked him down again, flat on his face. The poor Glob.

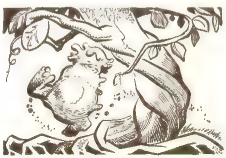
But the Glob would not give up. For a million years he kept trying to get to the shore. Gradually his legs grew stronger from so much exercise. One day, dripping and shaking, he found himself out on the land. He was so excited that he sat down on a round stone. The Glob was so tired after his long struggle to get out of the early sea that he just sat on his stone for about half a million years. He sat there looking at the wonderful world about him. He looked at the sky and the clouds and he felt the warm sunshine. As he sat looking and looking, he wiggled the ends of his feet. It wasn't a very active life but it was better than just drifting. Then one day he happened to look down at his feet and got a big surprise. He had wiggled the ends of them for so long that they had divided into five stubby sections. The Glob puzzled over this for a long time. He was looking at the first toes. He wiggled them some more, and it felt good.

When the Glob tried to walk he found that his new toes helped him to keep his balance. He walked in a crooked line and he fell down several times, but each time he got up again and pushed on. But the bright sunshine and his first walk made him feel hot, and not far ahead he could see the shade under a tree. So he kept on toward his goal. It took him a long time, but finally he passed into the cool shade beneath the tree. But he was so tired from all the work of walking from sea to tree that he sat down in the grass and leaned back against the trunk.

As he sat there a deep feeling of having done something important came over him. It had taken him millions of years to reach the tree, but here he was at last. Leaning his head back against the bark of the tree, he did something very strange. The corners of his mouth spread out and some little wrinkles formed at each side. He didn't do it on purpose. It was a good feeling that came from inside of him, and when it reached his face it made his mouth spread wide. It was the first smile.

After smiling his smile he gazed out at the landscape beyond his tree. There were other trees. In the distance he could see a swamp with all sorts of water plants growing in it. As he looked out over the scene he decided it was a strange world after all. That decision has been reached many times since, but the Glob decided it for the first time.

Suddenly he sat up straight. He had completely forgotten his romp. Here he had spent millions of years reaching the grass under the tree and the reason for the trip had slipped



his mind! He stood up, walked a couple of steps, and then leaped into the air. When he hit the ground he leaped again. Soon he was skipping and jumping around his tree. It was so much fun that he kept on and on. The world's first romp had been accomplished.

SECOND EON. The days that followed were happy ones for the Glob. He romped in the grass under his tree until he got tired; then he would rest a while and romp some more. He was romping through life, but there came a day when he discovered that it wasn't any fun to do nothing but romp all the time. One afternoon as he sat in the shade he glanced up into the tree. There were branches there. He thought if he could climb around on those branches it would be more fun than romping. But he had no arms. It is impossible to climb without arms. The Glob grew sad again. But, being a determined Glob, he tried to climb the tree anyway. He tried so many times to wrap himself around the lowest branch that

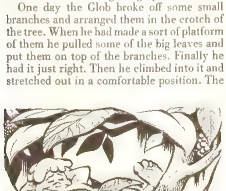
GLOB'S BEST FRIENDS. O'Reilly's twin daughters, Sheila and Nora, 12, and poodle U'Bill, listen entranced as author reads book aloud. He invented Glob for them when they had chickenpox in Paris.

THE GLOB CONTINUED

he began to grow arms. And when he had tried for tens of thousands of years to wrap the ends of his arms around the branch he found he had developed fingers, just as he had grown toes back on the edge of the early sea.

With the aid of his new arms and fingers he hoisted himself up onto the lowest branch. After a lot of practice he was able to swing on the branches and leap about in his tree. This was better than just romping all the time. The Glob felt he was getting up in the world.

One day the Glob broke off some small branches and arranged them in the crotch of the tree. When he had made a sort of platform of them he pulled some of the big leaves and put them on top of the branches. Finally he had it just right. Then he climbed into it and stretched out in a comfortable position. The



Glob had never seen anything so wonderful. The big leaves of the tree formed a roof, and when he pulled some more leaves over him they made a blanket. The Glob stretched out in perfect luxury, letting one foot hang over the edge. He smiled one of his smiles. This time it was a satisfied smile.

He had no way of knowing it, but the Glob was at home. It was the first home.

Having made himself at home in the tree the Glob decided he would do some exploring. One morning, just as the sun was rising above the landscape, he climbed down the tree and set out. Up to this time the Glob had nibbled the leaves that grew on his home tree or had eaten some of the fruit that hung there in clusters. Now he found that some of the other plants had better leaves for eating purposes, and some of the fruit on them was delicious. He ate some every time he stopped, until he was quite round in the middle.

"This is more like it," he thought. He didn't know what he meant by "it." It was just his way of thinking that it was mighty good.

Once he was picking some soft, round fruit from some bushes when from behind them came a terrific roar. It was the loudest sound the Glob had ever heard. He looked up and saw a huge dinosaur towering over him. The dinosaur had risen up on its hind legs. It had wicked claws on its front feet. Its eyes were cold and cruel. Its enormous mouth was full of long, pointed teeth.

The Glob was terrified. Dropping his fruit, he ran as fast as he could. He ran through some bushes and then sped for home. He climbed the tree in record time and sat on a limb beside his nest. As he sat there he trembled all over. There was a breeze blowing, and he noticed that the leaves near him were being shaken by the breeze.

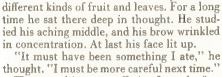
"Why," he thought, "I'm shaking like a leaf."

He crawled into the nest and pulled some leaves over his head, but it was a long time before he stopped shaking.

The sun was halfway up the sky the next morning before the Glob awakened. He felt terrible. He had a giddy feeling in his head and he was perspiring. He also had a severe pain. Finally he located the pain. He found it was in his middle, where he had put all the different kinds of fruit and leaves. For a long time he sat there deep in thought. He studied his aching middle, and his brow wrinkled in concentration. At last his face lit up.

"It must have been something I ate," he thought. "I must be more careful next time."

The poor thing was suffering from the first stomach-ache.



THIRD EON. Though he had suffered an awful fright the Glob still yearned to find out more about the strange world. He made more and more trips away from his home tree but now he was careful. He learned that there were many kinds of dinosaurs. There were fierce ones with big teeth and claws which were dangerous. There were others which were tremendous, but they just wallowed in the swamps and ate water plants.

On the land he found there were many kinds of small animals. He thought it would be nice to play with some of them, but when he drew near them they ran away. Late one day he was on his way back to the home tree. By this time the Glob had realized that it was good to have a place to come home to, and he returned to his nest every night. This evening he was walking along a trail which the animals had made. It was easier walking, and it led in the general direction of his tree.

Glancing ahead he saw a medium-sized dinosaur cross the trail ahead of him. The Glob had had a good day and was feeling mellow. As he watched the creature ahead of him he thought, "Why does the dinosaur cross the trail?"

Then he thought, "To get on the other side." To the Glob there seemed to be something funny about these thoughts. So he tried it again.

"Why does the dinosaur cross the trail?" he thought.

"To get on the other side," he answered in his thoughts. It struck him so funny that he began to laugh. He laughed and laughed and laughed. Then he thought the whole business all over again and rolled on the ground as he laughed some more. On the way home he would stop now and then, think over the business about the dinosaur crossing the trail, and each time he would laugh some more.

The poor Glob had no way of knowing it but he had made the first joke. Also, the Glob had laughed the first laugh, because up to that time he had only smiled. This was very important, because before that day it had been a grim world with no laughter in it.

That night as the Glob curled up in his nest he thought over his joke once more. Then he laughed himself to sleep.

FOURTH EON. Up to this time the Glob had never uttered a word. He merely thought about the trees and animals he saw in his wanderings. Now he began to make sounds when he liked something he would say "Ug." If he liked it very much he would say "Glug." If he didn't like it he would say "Poo." If he disliked it very much he would say "Poo, poo."

Once he was walking toward the home tree after one of his really good days. He had found some sweet, juicy berries on a bush and he had almost caught a small furry animal. The weather was cool but sunny, and he felt just about as fine as a Glob could feel. As he walked he began talking. Instead of saying just one word he said several words in a row. To make them sound better he stretched them out in the Key of C. He didn't know it was the Key of C but that is what it was. It sounded like this:

Uggedy Gluggedy moon,
Uggedy Gluggedy joon

For some reason this sounded excellent to the Glob. He chanted it over and over again. As he walked he found it was possible to keep his steps in time to the chanting. This was even more fun. It wasn't very long until he

was marching along the trail keeping perfect time as he chanted the words in a row; one, two; one, two:

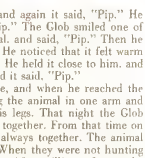
Uggedy Gluggedy moon,
Uggedy Gluggedy joon.
Uggedy Gluggedy moon,
Uggedy Gluggedy joon.

He went "Uggedy Gluggedy moon" all the way to his tree. When he got there he didn't climb the tree as he usually did. Instead he marched around and around it. As he marched his feet kept time to his little verse. There was absolutely no way for him to know it,

but he was doing something *extremely* important. The Glob was singing the world's first song.

FIFTH EON. The Glob arose the next morning with a song on his lips. Of course it was the same little song. It had to be, because it was the only one he knew. He climbed down his tree and started hunting breakfast in a gay mood. In fact this was the beginning of a very pleasant time for him. For a million and a half years he was a happy Glob. All sorts of good experiences befell him. But the best of all was when he got the Pip.

One day the Glob was caught in the rain. When the skies cleared he started for his tree, shivering and feeling very uncomfortable. He was making his way along a stream which had overflowed its banks when he came upon some kind of a den that had been washed out by the flood waters. Near the den was a small animal. It had large ears and a tail with a tuft at the end. The animal was covered with brown hair. It didn't move but just lay still in the mud.



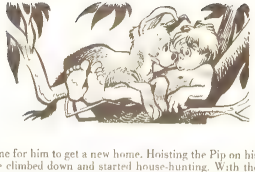
He examined it closely, studying its muddy paws and black nose. Then he reached out one hand and touched its soft hair. When he did the animal made a sound. It said, "Pip." The Glob touched it again, and again it said, "Pip." He rubbed its back and it said, "Pip, pip." The Glob smiled one of his smiles, bent over the little animal, and said, "Pip." Then he picked it up and held it in his arms. He noticed that it felt warm as he brushed the mud from its coat. He held it close to him, and finally it opened its eyes. When it did it said, "Pip."

The Glob carried the animal home, and when he reached the tree he went up to the nest, holding the animal in one arm and climbing with the other arm and his legs. That night the Glob and the little animal slept curled up together. From that time on the Glob and the little animal were always together. The animal would catch small creatures to eat. When they were not hunting for food, the two of them would romp. After millions of years the Glob discovered that it was better not to romp alone. For want of something better, he called his little animal Pip. When he called "Pip," it would come running to him.

There have been many changes in the world since then, and today that Pip would be a pup. It was the world's first pup.

SIXTH EON. It was wonderful to have the Pip, but having him caused certain problems. In the first place the Pip began to grow. His voice changed and became a lusty bark. He put on so much weight that it was all the Glob could do to lug him up the tree. Often they would no sooner get settled in the nest than the Pip would start barking to go down again. Then the poor Glob would have to make another trip. It was exasperating, but the Glob put up with it because he had grown to love his Pip.

This was not the only trouble. The home tree had seen its best days. It was the last of the trees with big leaves anywhere around. Now it was beginning to go. The Glob was faced with a housing problem. With everything coming down that way, he decided it



was time for him to get a new home. Hoisting the Pip on his shoulder, he climbed down and started house-hunting. With the Pip at his heels he hunted all day. Finally he found just what he was looking for, a very fine piece of early real estate.

It was a cave. It was in a cliff that rose at one side of a beautiful valley. It had a southern exposure and a splendid view. There was running water in a spring not far away. The entrance was somewhat wide, but the Glob decided he could pile up some stones and make it smaller. With all these features in mind the Glob decided to take it.

But there was lots to do in the new home. First the Glob cleaned it out, carrying away some old bones which were lying around on the floor. Next he went down into the valley and pulled a lot of fresh leaves. With these he made a bed for himself and the Pip. Finally he carried stones and piled them up to make the doorway smaller. He worked a long time, but at last the door was just big enough for him to squeeze through.

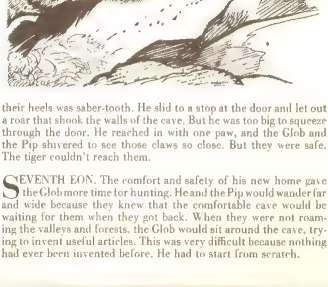
When he was finished he called the Pip and they went out and sat on a large stone. Sitting there, they looked over their new home.

"Glug, Pip," he said.

The words were no sooner out of his mouth than the Pip began to growl and the hair stood up on his back. The Glob thought this was a strange way to act about such a fine home, but he saw that the Pip's ears were sticking straight up and he was staring down the valley. The Glob was just turning to look when they heard a mighty roar.

Charging toward them was the most awesome animal the Glob had seen since he met the great dinosaur. It was like an enormous cat. It was striped and it had a long tail. It had big claws, but the most fearsome part of it was its mouth. This mouth was wide open and from it two enormous curved and pointed teeth stuck out. It was a saber-toothed tiger.

The Glob and the Pip lost no time dashing for home. They ran up the hillside like the wind and scurried into their cave. Right on



their heels was saber-tooth. He slid to a stop at the door and let out a roar that shook the walls of the cave. But he was too big to squeeze through the door. He reached in with one paw, and the Glob and the Pip shivered to see those claws so close. But they were safe. The tiger couldn't reach them.

SEVENTH EON. The comfort and safety of his new home gave the Glob more time for hunting. He and the Pip would wander far and wide because they knew that the comfortable cave would be waiting for them when they got back. When they were not roaming the valleys and forests, the Glob would sit around the cave, trying to invent useful articles. This was very difficult because nothing had ever been invented before. He had to start from scratch.

He collected sticks and stones and pieces of strong vine and took them to his cave. There he would sit all day, arranging them and tying them together. For a good many centuries they would just fall apart when he tried to tie them together. But gradually he became a better craftsman. At length he found a stone that was shaped just right. With a long piece of vine he tied it securely to the end of a stout stick. He waved it in the air, and the Pip shrank back in terror. There in the shadows of the cave the Glob had made the first club.

From that time on the Glob carried the club wherever he went. He found it was a useful invention. He learned that he could throw it into the air and knock fruit off branches without having to climb the tree. This saved time. As a matter of fact it was the first bit of time that ever had been saved.

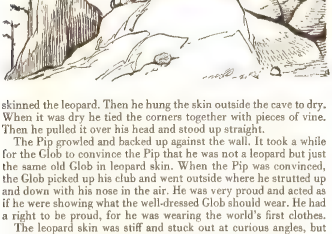
One day the Glob was walking down the valley when he heard a growl. Coming toward him was a half-grown leopard. It bared its teeth as it snarled and showed every intention of eating the Glob. The Pip growled back and the hair stood up on his neck. The Glob was scared, but as the leopard charged at him he threw his club with all his might. He was turning to dash for the cave when he saw the club strike the leopard on the head. The beast fell to the ground and lay still.

The Glob waited a long time, and when the leopard didn't move any more he went up to inspect it. It was dead.

The Glob rubbed his hands over it and felt its soft fur. He sat looking at it a long time, his brow wrinkled in thought. Suddenly his face lit up. He hoisted the leopard onto his shoulder and carried it home to the cave. The climate had been changing gradually, and the Glob and the Pip had found that the nights were getting chilly, even in the cave. The leopard's warm fur had given the Glob an idea.

"If this leopard can wear this soft fur, then why can't I?" he thought.

Taking a sharp stone which he had used to scrape sticks, he



skinned the leopard. Then he hung the skin outside the cave to dry. When it was dry he tied the corners together with pieces of vine. Then he pulled it over his head and stood up straight.

The Pip growled and backed up against the wall. It took a while for the Glob to convince the Pip that he was not a leopard but just the same old Glob in leopard skin. When the Pip was convinced, the Glob picked up his club and went outside where he strutted up and down with his nose in the air. He was very proud and acted as if he were showing what the well-dressed Glob should wear. He had a right to be proud, for he was wearing the world's first clothes.

The leopard skin was stiff and stuck out at curious angles, but it was warm. The Glob adjusted it and strutted some more.

It was only a few hundred years after designing his leopard suit that the Glob found a better way of keeping warm. He was sleeping soundly in the cave one night when he was awakened by a terrific thunderstorm. He arose from his bed and stood in the doorway. The Glob had never seen such a storm. Bolt after bolt of lightning crashed over the hills and lit up the valley as bright as day. He was watching the storm when there was a great flash. He could see a streak of lightning come down out of the sky and crash into the forest that covered the hillside directly across the valley from the cave. It was the biggest flash of lightning the Glob had seen.

The next day dawned bright and clear. The Glob decided on another hunting trip. But just as he stepped out of the door of the cave he noticed clouds of smoke rising from the forest across the valley.

Suddenly he saw bright yellow flames dancing among the trees. Dark smoke billowed up and floated away in the sky. As he drew near he began to feel warmer, and when he got quite near the fire it was so hot he could hardly stand it. It was late afternoon when he had the greatest idea he had had up to that time. It was so exciting that he trembled at the thought.

"Why can't I keep some of that fire in my cave?" he thought.

He gathered a bundle of sticks and twigs and held them in one arm. Next he approached the fire and picked up a limb that was burning on one end. Carrying the sticks and holding the burning limb aloft, he ran down the hillside, splashed through the shallow stream, and ran up to his cave.

Once inside, he put down the burning limb and piled his armful of sticks on top of it. To his delight they burned brightly. That night the Glob and the Pip stayed up very late. They sat staring into the fire. As he stared, the Glob imagined he could see leopards and caves and trees in the dancing flames.

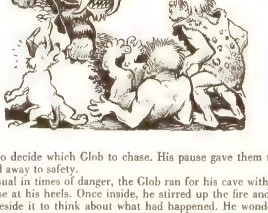
EIGHTH EON. One day the Glob and the Pip were strolling down the valley, thinking of nothing in particular. They were going around a huge boulder that stood near the stream when the Glob got a terrible shock.

Standing only 15 feet away from him was another Glob. It resembled him a great deal and was just about the same size, but it didn't have on a leopard-skin suit. It was wearing just what the Glob used to wear before his discovery, which was nothing at all. The two stood looking at each other in amazement. The Glob thought it would be nice to exchange a few words so he said, "Glug."

Just as he said it, the Pip ran toward the stranger. The strange Glob, apparently thinking the Pip was going to bite him, hauled off and kicked the Pip in the ribs. The Pip howled. The Glob walked

up to the stranger and said some words which meant, "Quit kicking my dog around." Before you could say "dinosaur" they were having a big fight. The Glob was trying to hit the stranger with his club, and the stranger was flailing away with his fists.

They were hard at it when right near them sounded a terrible roar. It was a saber-tooth. He had been attracted by the noise of the fighting and decided it was a good chance to get some Globs for supper. But he had roared too soon. When the Glob and the stranger heard that awful sound they stopped fighting and each ran off in the opposite direction. Saber-tooth hesitated a moment,



trying to decide which Glob to chase. His pause gave them time to speed away to safety.

As usual in times of danger, the Glob ran for his cave with the Pip close at his heels. Once inside, he stirred up the fire and sat down beside it to think about what had happened. He wondered what the strange Glob was really like. He thought it would be nice if they could talk and play instead of fighting. He grew very sad as he thought about it.

Tears dropped from his eyes as he shook his head and said, "Why can't we be friends?"

That has been said a great many times since, but the Glob, of course, said it for the very first time.

NINTH EON. Deciding that he would make friends with the stranger if he possibly could, the Glob set out the next day to hunt for him. He went to the big boulder where they had had the fight, but he was not there. All day long he wandered along the stream and through the forest, but there was no sign of the stranger.

Finally the Glob was walking through a grove of trees when in the distance he thought he caught a glimpse of him. He walked through the trees slowly, but when he drew near he found to his astonishment that it was not the stranger he had seen the day before but another one.

"Oh," he thought, "If it's not one Glob it's another."

Not wanting to start another fight, he picked up the Pip and held him under his arm. Then he walked forward, his other arm raised in a friendly salute.

"Glug," said the Glob.

The stranger smiled a smile, and the Glob smiled one back at him. The stranger approached, reached out his hand, and felt the Glob's leopard-skin suit. He examined the club and then looked

at the Pip. The Glob petted the Pip and then held him out for the stranger to pet. The stranger was patting the Pip's head when they heard a cough. Turning, they saw the other stranger, the one the Glob had had the fight with. He had been watching them while they were busy making friends. When he saw that the Pip and his master were friendly, he, too, came forward and smiled.

The Glob put the Pip on the ground, and the two strangers played with him a long time. To the Glob, who watched them closely, it was plain that they had never had a Pip to play with before. He threw a stick to show them how the Pip would chase it, and all three of them laughed together.

This was the beginning of a wonderful friendship between the Glob and the strangers. He named them Gogg and Mogg. Motioning them to follow him, he led them up the valley and showed them his cave. He stirred up his fire, and he was pleased at their astonishment as they stood in its warm glow.

After they had marveled at the cave for a long time they walked to the door and motioned for the Glob to follow them. They crossed the stream and led the way deep into the forest. They had traveled for several hours when they came to a grove of big trees with gnarled branches. Under the trees were a lot of Globs. All of them resembled his two new friends, but they were not all the same size. Some were larger than others and some were very small.

Gogg and Mogg showed the Glob around the grove. They lived in nests made of twigs and leaves up in the gnarled trees, just as the Glob had done so long before. In fact it had been so long since he had lived in the tree that he had forgotten it. He watched these Globs as they ate leaves and berries. "These poor things don't know how to live," he thought. "I must take them all up to my cave and show them the advantages of modern inventions."

That is just what he did. He got the whole group, there were 20 or more of them, to follow him, and he showed them his home and his inventions. When they saw how much better it was to live in a cave, they all left their nests in the forest and found caves for themselves in the rocky walls along the valley.

Gogg and Mogg found themselves caves right near where the Glob lived. The others found caves not far away. The lonely valley became a thriving community. It was a busy place with big Globs and little Globs coming and going all the time. In fact, it was the world's first town.

TENTH EON. For a long time the Glob was perfectly happy. Other families came out of the forest and moved into caves along the stream. The Glob was always glad to show them his inventions and help teach them the language. Young Globs played along the stream, and on warm evenings the grownup Globs would sit out in the moonlight and sing the song that the Glob had taught them.

But gradually there came a change. They found that they had to go farther and farther to get wood for their fires. It became so bad that some of them had to spend most of their time searching for wood. Hunting also got worse. They had hunted in the region so long that animals were getting scarce. There were very few left to kill for food or to make new suits.

The Glob knew he had to think of something, because all the other Globs loved him and trusted him. Finally, he called all the Globs to a special meeting. It was, in fact, the first meeting ever held.

They met under a great tree that had become a sort of gathering place. The Glob climbed up on a boulder. The rest of them formed a semicircle in front of him, some sitting on the ground, others standing and leaning on their clubs.

The Glob looked at their upturned faces, cleared his throat and started to speak. Translated into present-day language, it would be like this:

"Fellow Globs, neighbors and friends: We are met here this afternoon for a most important purpose. Our happiness, our very livelihood, are at stake. As you all know, we have lived here so long that we have gathered all the firewood for a long distance around our valley. Now we have to go so far that we can keep only the smallest of fires. Soon we will have no fires at all. And, furthermore, the hunting has become so bad that in time we will have neither meat to eat nor clothes to wear. When that happens we will be right back where we started so many eons ago. Therefore, my friends, I propose that instead of going backward we go forward. I make the motion that we pack up our belongings and follow the trail that leads away from this valley until we find a place where we can have a better way of life. What is the sentiment of this meeting?"

As the Glob ended the world's first speech the crowd broke into loud cheers. Some threw their clubs in the air and others pushed forward to congratulate the Glob on his great plan. They told him that they knew all the time that he would find some way out of the fix they were in.

The day of the start dawned bright and clear. As the sun was rising they all came out of their caves, carrying their bundles and their clubs. The Glob took the lead with the Pip at his heels. Then came Gogg and Mogg. Then came the rest of the Globs, each one carrying everything he owned. The column climbed slowly to the top of the hill and started down the trail on the other side.

As they walked they had absolutely no way of knowing that they were the first men and that they were starting down the long road through the ages that led to civilization.

They had a long way to go, and there were lots of troubles ahead, but as they looked down the trail they didn't seem to be afraid. As a matter of fact, as they trudged along, the Glob raised his voice and they all joined in singing their little song:

Uggedy Gluggedy moon,
Uggedy Gluggedy joon.

by LARRY BIGMAN

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

BUSTER BROWN COMIC BOOK #36
"Menace in the Seventh Pagoda" - 13 pages

Here we have another of Crandall's "Gunga" stories found in many of the BBCBs as described in RBCC 125. In this story Gunga is sent to find out what is going on in the Seven Pagodas of Kanchi. Supposedly a small monkey grows into a giant and kills any worshippers who come to the pogodas. Gunga and his friend Rama travel to the pagoda and find that the giant ape is only a deranged old man in a suit who is trying to keep strangers away from the treasure he had found in the pagoda.

Crandall's art again is very nice. Unfortunately it is obvious that someone else inked the pencils. However beautiful detail work in and around the pagodas is evident. Imaginative use of camera angles (if that is the right term) and perspective add greatly to the atmosphere found in the crypt-like pagodas. Once again Crandall employs large panels and a minimum of dialogue to tell the story, bringing an arresting sense of realism to a medium we know all too well to be unrealistic. Inking is at best adequate, at times being unfortunate as in the case of a closeup of the old man sans mask. Crandall's talents, though, manage to break through this barrier. A nice little job which rates a: 4.

BUSTER BROWN COMIC BOOK #40
"Gunga and the Leopard Queens" - 13 pages

Another "Gunga" story pencilled by Crandall and inked by someone very poorly. The story concerns the Leopard Queens, two British girls kidnapped in childhood and raised as captive queens by a leopard worshipping hill sect. Gunga and Vishnu (another friend) manage to rescue the fetching queens with some resistance along the way.

The inking is atrocious. Hasty, scribbly (NOT Sheldon Mayer's), badly conceived, and not in keeping with the pencils are only a few of the ways to describe what happened here. I am sure that the inker dropped out a great deal of Crandall's detail to make his job easier, because there are large blank areas where Crandall would put in his characteristic flair. There are some nice large panels left; for example, we are shown an immense aerial view of the Temple of Leopard Hills, nestled amongst a forest in its elegance. Our first view of the two girls, chained in their seats with a reclining leopard at their feet, was nice in concept, but our beloved inker botched things nicely. Unfortunately, some blame falls to Crandall in his cramped handling of figures in some panels and his chopping off of limbs in other panels.

Not the best, but still some nice touches. Rating is a: 3.

BUSTER BROWN COMIC BOOK #41
"The Black Pony" - 10 pages

This is a very simple children's story, involving a spoiled little rich boy, a poor little girl, and the black pony, of course. Everything is resolved in the end very neatly, and everyone is friendly.

The art is beautiful! While there are some panels that appear in small part to have been inked by someone other than Crandall, the vast majority of the story has that impressive Crandall trademark of fine line cross-hatching. Crandall's characteristic inking style has always given depth and feeling to his stories, a fact that makes pure Crandall stories a pleasure to read and look at. (Of course, we must discount his most recent stories for Warren, for there is obviously something wrong.) "The Black Pony" starts out with a beautiful full-page splash of two horses grazing in the foreground, a country estate in the valley midground, and softly rolling mountains and multicolored woods in the background. The page is simply a well-arranged example of comicbook illustration at its best. The rest of the story immediately hits the reader with its soft and careful drawing; there is no denying Crandall as a major artist when one views his best works. There is none of the cramping of panels as seen in BBCB #40; instead we are treated to imaginative usage of depth as seen in reality, not the strained relations of the super-hero world. The brevity and straightforwardness of the script allow Crandall the room to exercise his abilities thus resulting in a beautifully told story.

If you haven't already guessed, it rates a: 5.

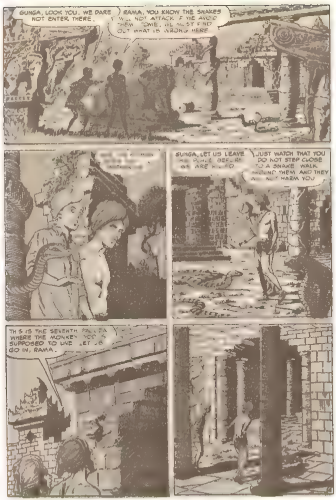
87th PRECINCT - DELL FOUR COLOR #1309 - APR-JUNE 1962
"Blind Man's Bluff" - 32 pages

No matter what anyone says, Bernie Krigstein is one of the most important artists to have ever worked in the comic book field. His style, at its best, was coarse, at its worst, atrocious. But the stories he became involved with were personal statements of his feelings and and testaments to his abilities as an experimental illustrator and storyteller. His well-known masterpiece, "Master Race" in EC's IMPACT #1, is Krigstein at his peak and one of the half dozen perfect and most significant stories ever published. And here I am referring to both art and story. Prior to EC, Krigstein had worked for all the little companies that existed in the late forties and early fifties. During and after EC, his work was restricted to Atlas' assortment of titles, with one exception. Krigstein said goodbye and good riddance to the comic book field with 87th PRECINCT in 1962. As revealed in Benson and Stewart's 1963 interview (reprinted in the current Squa Tront #6), Krigstein did "Blind Man's Bluff" as a joke. The script was and still is atrocious, and the writer required detractions from the story flow such as superfluously large panels and a 3-page conversational sequence between the three detectives. Despite the unintended humor that Krigstein found in the story (he even included atrociously lettered gunshot sounds--BAM, POW--in the required places), he was unable to turn in anything resembling his very inferior SPACE PATROL stories of 1952.

Krigstein's strengths were an incredibly fluid inking style which added to the realism, an uncanny ability at handling spatial relationships between solid areas, and the extraordinary sense of time with which he imbued his stories. Krigstein's talents remain unique to this day, and that is unfortunate.

For those wondering souls out there, "Blind Man's Bluff" involves a crazed blind painter who receives his so-called just desserts in the end, though they be neither chocolate mousse nor death. Krigstein's art is an exercise in control and loss of it. At times, the reader is exposed to an artist's extraordinary ability to give depth and feeling to flat drawings. Krigstein's talent at bringing emotion and intensity to his art is incredible. His control in relation to emotions is shown in his gradual panel-by-panel depiction of the painter's mental deterioration. Usually in comic books, we are exposed to a rapid turn-on of insanity, as if a switch had been thrown. Krigstein shows us the alternative.

I could go on for a while more, but it isn't necessary. If you feel that comic books are a medium with a language of their own and that they have an as-yet unrealized potential, then you should scour the ads for a copy of DFC #1309. If you are satisfied with Spider-Man, you will probably not like this comic. Because Krigstein did not commit himself totally, "Blind Man's Bluff" receives a: 4.


BUNGA, LOOK YOU. WE DARE NOT ENTER THERE.
RAMA, YOU KNOW THE SNAKES WILL NOT ATTACK IF WE AVOID THEM. THIS IS NOT TIME TO FIND OUT WHAT IS WRONG HERE.
BUNGA, LET US LEAVE THIS PLACE. PERHAPS WE ARE WATCHED.
JUST WATCH THAT YOU DO NOT STEP CLOSE TO A SNAKE. WALK AROUND THEM, AND THEY WILL NOT HARM YOU.
THIS IS THE SEVENTH TEMPLE WHERE THE MOVIES SUPPOSED TO LIVE. LET US GO IN, RAMA.

WE WILL NEED PLENTY OF WOOD TO KEEP A GOOD FIRE. THEN WE MUST KEEP AWAKE AND FEED THE FIRE WHILE THE LEOPARDS PROWL.
AND HE WILL NEED A HATCHET AND A MACHETE AND KNOWING HOW TO USE THEM.
THE KING HAS A WISE MAN. PERHAPS HE KNOWS WHERE YOUR FRIENDS ARE. THE BLACK ROCK ... AT A DISTANCE
THERE! THE TEMPLE OF LEOPARD MEN! THAT'S THE TEMPLE OF THE LEOPARD WORSHIPPERS.

THANK YOU! I HOPE YOU DIDN'T GET BOLD IN THE NIGHT.
NAH! I HAD CRAY HAVE SOME BREAD I NEVER KNEW JUST PLAIN BREAD COULD TASTE SO GOOD!
IT'S A RATTLESNAKE! QUICKLY GET BEHIND THIS TREE IN BACK OF ME.
NEARBY, A RATTLESNAKE GETS READY TO STRIKE!
INSTINCT SEEMED TO TELL THE LITTLE BLACK PONY THAT HIS LITTLE MISTRESS WAS IN DANGER, AND A LAST DESPERATE EFFORT BROKE THE ROPE!

THE NEXT DAY ANOTHER MURDER TOOK PLACE. MR. PAUL ORAKLE, RETURNED HOME TO FIND HIS BEAUTIFUL SEVENTEEN YEAR OLD DAUGHTER DEAD — MURDERED!
MR. SHE JUST ARRIVED HOME YESTERDAY. SHE INTENDED TO SPEND HER ENTIRE CHRISTMAS VACATION WITH HER PAPA, LT.—
YES, MEYER ... IT'S AN EPIDEMIC TO SWEAR IT WAS THE SAME INSTRUMENT!
THE PLACE WAS NOT RANSACKED AND NOTHING HAS BEEN STOLEN!

3 pages

ART AND STORY - RONALD WILBER - 1976
SPACED: 1998 1/4
THE MUSIC STARTS, AND NOW IT'S TIME FOR BLUNDER BIRDS? NO! HOT BALL XL-5? NO! STINKRAY? NOPE! NONE OF THOSE PUPPET SHOWS, ALTHOUGH THE ACTORS ARE JUST AS WOODEN. NOW IT'S TIME FOR..
JOHN! COMPUTER SAYS SOMETHING'S APPROACHING ALPHA!
WHAT IS IT THIS TIME, RAMPAGING ALIENS, A STRANGE MACHINE, AN ASTEROID? I CAN'T STAND THE STRAIN OF COMMAND!
BARNEY ELECTRIC A REAL MR FIX-IT
CAREFUL JOHN, YOU'RE PUTTING TOO MUCH EMOTION IN YOU'RE PERFORMANCE!
THERE'S WORSE NEWS JOHN
WHAT'S THAT?
DULL TV
THERE'S 59 MINUTES LEFT OF THIS SHOW!
KICK ME REAL HARD!
VICTOR, CAN THE COMPUTER MAKE OUT WHO OUR VISITOR IS?
NO, THEY'RE STAYING OUT OF SENSOR AND VISUAL RANGE.
I CAN'T BLAME THEM, WHO WOULD APPEAR IN THIS SHOW IF THEY DIDN'T HAVE TO!
JOHN, EVERYONE IS PASSING OUT, I'VE GOT 75 PERCENT OF THE CREW IN SICK-BAY!
EAT FRUIT
WHAT'S HAPPENED TO THEM?
CAPTAIN'S QUARTERS
CAPTAIN'S DIMES
ACUTE BOREDOM!
IS THERE ANY CURE?
HOW SOON WILL THE SHOW END?
45 MINUTES.
COMING SOON "HELENA TROY!"
POOR DEVILS! THEY'LL NEVER MAKE IT!
NEVER MIND THEM, WHAT ABOUT THE AUDIENCE?!

by LARRY BIGMAN

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

BUSTER BROWN COMIC BOOK #36
"Menace in the Seventh Pagoda" - 13 pages

Here we have another of Crandall's "Gunga" stories found in many of the BBCBs as described in RBCC 125. In this story Gunga is sent to find out what is going on in the Seven Pagodas of Kanchi. Supposedly a small monkey grows into a giant and kills any worshippers who come to the pogodas. Gunga and his friend Rama travel to the pagoda and find that the giant ape is only a deranged old man in a suit who is trying to keep strangers away from the treasure he had found in the pagoda.

Crandall's art again is very nice. Unfortunately it is obvious that someone else inked the pencils. However beautiful detail work in and around the pagodas is evident. Imaginative use of camera angles (if that is the right term) and perspective add greatly to the atmosphere found in the crypt-like pagodas. Once again Crandall employs large panels and a minimum of dialogue to tell the story, bringing an arresting sense of realism to a medium we know all too well to be unrealistic. Inking is at best adequate, at times being unfortunate as in the case of a closeup of the old man sans mask. Crandall's talents, though, manage to break through this barrier. A nice little job which rates a: 4.

BUSTER BROWN COMIC BOOK #40
"Gunga and the Leopard Queens" - 13 pages

Another "Gunga" story pencilled by Crandall and inked by someone very poorly. The story concerns the Leopard Queens, two British girls kidnapped in childhood and raised as captive queens by a leopard worshipping hill sect. Gunga and Vishnu (another friend) manage to rescue the fetching queens with some resistance along the way.

The inking is atrocious. Hasty, scribbly (NOT Sheldon Mayer's), badly conceived, and not in keeping with the pencils are only a few of the ways to describe what happened here. I am sure that the inker dropped out a great deal of Crandall's detail to make his job easier, because there are large blank areas where Crandall would put in his characteristic flair. There are some nice large panels left; for example, we are shown an immense aerial view of the Temple of Leopard Hills, nestled amongst a forest in its elegance. Our first view of the two girls, chained in their seats with a reclining leopard at their feet, was nice in concept, but our beloved inker botched things nicely. Unfortunately, some blame falls to Crandall in his cramped handling of figures in some panels and his chopping off of limbs in other panels.

Not the best, but still some nice touches. Rating is a: 3.

BUSTER BROWN COMIC BOOK #41
"The Black Pony" - 10 pages

This is a very simple children's story, involving a spoiled little rich boy, a poor little girl, and the black pony, of course. Everything is resolved in the end very neatly, and everyone is friendly.

The art is beautiful! While there are some panels that appear in small part to have been inked by someone other than Crandall, the vast majority of the story has that impressive Crandall trademark of fine line crosshatching. Crandall's characteristic inking style has always given depth and feeling to his stories, a fact that makes pure Crandall stories a pleasure to read and look at. (Of course, we must discount his most recent stories for Warren, for there is obviously something wrong.) "The Black Pony" starts out with a beautiful full-page splash of two horses grazing in the foreground, a country estate in the valley midground, and softly rolling mountains and multicolored woods in the background. The page is simply a well-arranged example of comicbook illustration at its best. The rest of the story immediately hits the reader with its soft and careful drawing; there is no denying Crandall as a major artist when one views his best works. There is none of the cramping of panels as seen in BBCB #40; instead we are treated to imaginative usage of depth as seen in reality, not the strained relations of the super-hero world. The brevity and straightforwardness of the script allow Crandall the room to exercise his abilities thus resulting in a beautifully told story.

If you haven't already guessed, it rates a: 5.

87th PRECINCT - DELL FOUR COLOR #1309 - APR-JUNE 1962
"Blind Man's Bluff" - 32 pages

No matter what anyone says, Bernie Krigstein is one of the most important artists to have ever worked in the comic book field. His style, at its best, was coarse, at its worst, atrocious. But the stories he became involved with were personal statements of his feelings and and testaments to his abilities as an experimental illustrator and storyteller. His well-known masterpiece, "Master Race" in EC's IMPACT #1, is Krigstein at his peak and one of the half dozen perfect and most significant stories ever published. And here I am referring to both art and story. Prior to EC, Krigstein had worked for all the little companies that existed in the late forties and early fifties. During and after EC, his work was restricted to Atlas' assortment of titles, with one exception. Krigstein said goodbye and good riddance to the comic book field with 87th PRECINCT in 1962. As revealed in Benson and Stewart's 1963 interview (reprinted in the current Squa Tront #6), Krigstein did "Blind Man's Bluff" as a joke. The script was and still is atrocious, and the writer required detractions from the story flow such as superfluously large panels and a 3-page conversational sequence between the three detectives. Despite the unintended humor that Krigstein found in the story (he even included atrociously lettered gunshot sounds--BAM, POW--in the required places), he was unable to turn in anything resembling his very inferior SPACE PATROL stories of 1952.

Krigstein's strengths were an incredibly fluid inking style which added to the realism, an uncanny ability at handling spatial relationships between solid areas, and the extraordinary sense of time with which he imbued his stories. Krigstein's talents remain unique to this day, and that is unfortunate.

For those wondering souls out there, "Blind Man's Bluff" involves a crazed blind painter who receives his so-called just desserts in the end, though they be neither chocolate mousse nor death. Krigstein's art is an exercise in control and loss of it. At times, the reader is exposed to an artist's extraordinary ability to give depth and feeling to flat drawings. Krigstein's talent at bringing emotion and intensity to his art is incredible. His control in relation to emotions is shown in his gradual panel-by-panel depiction of the painter's mental deterioration. Usually in comic books, we are exposed to a rapid turn-on of insanity, as if a switch had been thrown. Krigstein shows us the alternative.

I could go on for a while more, but it isn't necessary. If you feel that comic books are a medium with a language of their own and that they have an as-yet unrealized potential, then you should scour the ads for a copy of DFC #1309. If you are satisfied with Spider-Man, you will probably not like this comic. Because Krigstein did not commit himself totally, "Blind Man's Bluff" receives a: 4.

WELCOME! Welcome to the Bicentennial Edition of what the COMICOLOGY FAN REVIEW called the "ridiculously overwritten Information Center"! I hope you all will continue to enjoy reading it as much as I enjoy overwriting it ridiculously! Anyone who prefers clear, clean, stoic & unparenthetical answers to their queries, please leave immediately via the rear exit and curl up with a good dictionary. You'll get no such answers here! Hoo-hah!

Actually, by the time you read this, it should be sometime after the Fourth of July, 1976, one of the dates I've anticipated eagerly all my life -- now I look forward to 1986 (return of Halley's Comet)(...which will HIT us this time...) and the evening of December 31st, 1999 (New Millennium's Eve). Y'think the world'll make it?

Say, lissen -- I've gotta' tell you about something that happened to me, and on my honor as a Duck Fan, it's de Lawd's own trooth. I wouldn't make up a story this wild but is this damn logo getting in my way! At any rate here I was a few weeks back still working on my eternal WDCS index, going through each issue cover to cover. I was working on a large series of issues which I'd bought from a lil' ol'lady about 6 years ago, and replaced the set I already had which was in inferior condition. Therefore, I'd never opened some of these particular copies up, since I'd previously read my own copies a few years earlier. To make a short story long, I picked up the next issue-to-be-indexed off the stack, and suddenheard a tiny thud onna' floor. Looking down I see that out of this WDC&S had dropped a wad of $10 bills! SIX of 'em! $60.00!!! Izzat wild? I'll never know where the wad came from -- but possibly Walt's Blue Fairy is repaying me in part for my years of devotion. But now I can't contime to claim that I've never made a penny profit from my hobby. Well, win a few, lose a few. At least I plan to keep the wad of $ enshrined on my desk; the memory of that moment is worth more to me than the cash value...at least at the moment. That might soon change, inasmuch as if OMNICON is not successful, I'll lose my new car, my color TV and my pin-ball machine to the bank. But be that as it may, that's my "troo facks are more stranger than fiction" story for today.

...and Brad Kukuk comes through with UNCLE $CROOGE #13 ("The Land Beneath the Ground").

Last issue I listed pulp fiction characters who also made it into comic books. Mike Tuz reminds me that Buck Rogers made his debut in the pulps; there were other ERB characters besides Tarzan who made it from pulps to comics; but the main omission I made was, of all things, CONAN! (& Kull).

I was once asked if Hoppy the Marvel Bunny had ever gone by the moniker of the "Captain Marvel Bunny" and I reported that he hadn't. However, I recently noticed that he WAS referred to in such a way in FAWCETT'S ANIMAL FAIR comics in the mid forties. Gotta' keep the record straight.

Ron Harris informs me that the proposed issue of CHARLTON PREMIERE which never appeared was to have been "Race Unto Death", a book-lengther by Jim Aparo; it DID later appear as STRANGE SUSPENSE STORIES #4. Ron also states that the CREEPER #6 I reported on only had pages #1-11 pencilled by Ditko, the remainder being by Jack Sparling and inked heavily by Mike Peppe.

Well, all I know is this logo idea seemed like a good idea at the time.

One more hellish error: I once said that the Lone Litmus Ranger's shirt switched from red to blue after contact low Ph base. However, a low Ph would be a concentrated ACID, not an alkaline solution, the litmus therefore remaining RED. And after 4 years of college chemistry! (Thanx to Dave Willcox for the correction.)

Steve Stephens and Ted Delorme sent in their list of "Doonesbury" books: these from Holt, Rhinehart & Winston at $1.95 each:: "Still a Few Bugs in the System","The President is a Lot Smarter Than You Think","Guilty,Guilty, Guilty","Call Me When You Find America","What Do We Have For the Witnesses,Johnnie?","Draw for Life's Little Ironies","Dare to Be Great,Ms.Caucus", "Wouldn't a Gremlin Have Been More Sensible?","Speaking of Inalienable Rights, Amy". These large editions were broken up into 2 parts each by Popular Library, the first part going by the original title, while the 2nd parts going by such titles as "Don't Ever Change Boopsie","Even Revolutionaries Like Chocolate Chip Cookies","Just a French Major from the Bronx","I have No Son". Plus some special editions: "The Doonesbury Chronicles" "Trout Fishing in the Reflecting Pool", "Tales From the Margaret Mead Tap Room"; and finally the original Yale edition of "Doonesbury".

COMIC BOOK HALL of FAME

Julio Rey names as his favorite single comic books THUNDA #1 and CREEPY #1 (which qualifies as a "comic book".

Mike Curtis nominates some unsung greats: SUPERMAN #132 (story of a machine which postulated what Kal-El's life would have been like if Krypton had NOT exploded), #257 (untold tale of how the Guardians of the Universe had chosen baby Kal-El as the future Green Lantern Corps Leader) and #270's "Private Life of Clark Kent".

Ted Delorme names as "the niftiest comics of all time (or at least this week)" WONDER WOMAN #203 and HOWARD THE DUCK #3 (but I'll be derned if I can figger what all this HOWARD hooplah is all about.)

Tom Hof chooses CONAN #24, WARLOCK #14 and WEIRD SCIENCE #7.

Vince Waldron, a Kurt Schaffenberger fan like unto myself, names LOIS LANE #54 for the whimsical "Monster that Loved Lois Lane". UP TOP!

Our boy Jeff Gorrell sends in the list of "Pogo" books that I was asked about:
** = All new material; * = partly new material.
"Pogo"('51), "I Go Pogo"('52), "Uncle Pogo So-So Stories" **('53), "Pogo's Papers"(53), "Incompleat Pogo"('54), "Pogo Stepmother Goose"**('54), "Pogo Peek-A-Book"**('55), "Potluck Pogo"('55), "Pogo Sunday Book"('56), "Pogo Party"('56), "Pogo's Sunday Punch"*('57),"Positively Pogo"('57), "Pogo Sunday Parade"*('58), "G.O.Pizzickle Pogo" ('58), "Pogo Sunday Brunch"*('59), "10 Ever-Lovin' Blue Eyed Years With Pogo"('59), "Beau Pogo"('60), "Pogo Extra"('60), "Pogo à la Sundae"('61), "Gone Pogo"*('61), "Jack Acid Society Black Book"*('62), "Instant Pogo" ('62), "Pogo Puce Stamp Catalog"*('63), "Deck Us All With Boston Charlie"*('63), "Return of Pogo"('65), "Pogo Poop Book"**('66), "Prehysterical Pogo"('67), "Equal Time for Pogo"('68), "Pogo:Prisoner of Love" ('69), "Impollutable Pogo"('70), "Pogo: We Have Met the Enemy and He is Us"*('72).

Yes, I'm glad I won't hafta' try a page lay-out like that for another 200 years! As you can see, I've already screwed it all up!

Lessee'...do I have anything else to mention before we delve into the new queries?

From time to time I wish I had the time to write a long article on the current state of comic-collecting...but until I do find the time, I recommend that all a' you read Mike Tiefenbacher's "Comment" on page 13-14 of the new COMIC READER #132. I agree with EVERYTHING Mike says, word for word, right down the line. The only thing I'd like to add is that for many years whenever I'd cast a jaundiced or suspiscious eye on how some dealer over-priced his comics, he'd counter with the explanation that "it's all a matter of supply and demand, buster. Beat it!" So, in a way, I'm sorta' glad this HOWARD THE DUCK phenomenon occured. Now we can all plainly see dealers with literally hundreds of issues of HtheD #1, but STILL demanding $5 to $8 each. On top of that, many of them bought the issues directly from the distributors before the collectors (who deserve them) ever even had a chance to get their single copies; that strikes me as being illegal if the distributors have already been PAID to distribute the things, plus the fact that...well ... ticket scalping is illegal isn't it? Wall, dealers can't tell me about supply & demand any longer.

Speaking of the COMIC READER, lemmee' tell you about something they didn't mention. Take a quick look at STAR SPANGLED WAR STORIES #202 written by an old Louisville boy, David Michelinie. One of the main characters is someone we know, albeit aged about 20 years.

JOE GULICK -- Lubbock, Texas.
I ENJOY SEEING WHAT GETS NOMINATED IN YOUR "COMIC-BOOK HALL OF FAME" AND THAT CARL BARKS IS REFERRED TO BY MANY FANS AS THE "GREATEST COMICS GENIUS OF ALL". MY QUESTION: WHAT ARE UNCA' CARL'S FAVORITES OF HIS OWN WORK???

A MOST interesting question! Unca' Carl dislikes giving an ultimate answer to such an ultimate question, as do I. I'll quote directly from a recent letter I received from Mr.B: "My favorite story varies from time to time. That is, "Old California" may strike me as pretty good one day, and "Lost in the Andes" tops it on some other day. I like the later $croogo stories when in the mood. "Micro Ducks from Outer Space" had some redeeming qualities. Maybe if I read the stories now & then I could sift it down to one favorite, but I don't have the time or patience." On top of that, unless he saved his own issues, he might not be able to afford to look back on his own work.

RICK PAYNE -- Stillwater, Oklahoma.
HOW 'BOUT AN INDEX OF ALL THE COMIC CHARACTER CLUBS SPONSORED EITHER IN COMICS OR ON RADIO.

Alright, combining the ones I know of with the ones you offered in the rest of your note, plus what Ray Miller helped with, here's a list of them in absolutely no order whatsoever. Superman of America, Capt.Marvel Club, Buck Rogers Solar Club, Captain America's Sentinals of Liberty, Junior Justice Society of America, Captain Midnight Secret Squadron, Hop Harrigan's All-American Flying Club, Jimmie Allen Flying Club, The Mary Marvel Marching Society, The Merry Marvel Marching Society, Radio Orphan Annie & Secret Society, FOOM, Shield's G-Men, Marvelmania International, Mickey Mouse Club (radio), the Archie Club, Capt.Battle Boys Brigade, Reg'lar Fellers of America. Also, we might mention the Shadow's Secret Society, & clubs for Capt.Gallant & Jack Armstrong, radio & TV folk

KENNY YODOWITZ -- Miami, Florida.
WHERE DID GYRO GEARLOOSE FIRST APPEAR???

If you ask that it means you don't sit & read through my indexection word for word, which, in turn, means you must be one of the few sane ones among us. Gyro first appeared in WDCAS #140 (May '52) in a great scene of brilliant subtlety in one of their bets. Gladstone needs just a pogo stick and a bottle of cream to make a sucker out of Donald for the umpteenth time; observing all this, Huey, Dewey & Louie note the approach of one Gyro Gearloose and remark, "Uh-oh. Here comes a guy on a pogo stick with a nap-sack on his back. It looks bad."

WHAT WAS THE LAST COMPLETE STORY DRAWN BY CARL BARKS???

I believe that would be the Daisy Duck strip in WALT DISNEY COMIC DIGEST #5.

DAVE WILLCOX -- Arlington Heights, Illinois.
WHAT WERE TIMELY'S MAJOR HEROES & TITLES???

Would you settle for ALL of Timely's heroes & hero titles? with George Olshevsky watching my every move, I'll try to list all of the Timely titles that featured super-heroes, plus a list of Timely's heroes including the number of total strips (in parentheses) each one was featured in, for you to decide for yourself who was the mostest majorest.
Sub-Mariner(292), Human Torch(280), Capt.America(277), Angel (107), Young Allies(62), Patriot(53), Blonde Phantom(49), Miss America(48), Destroyer(41), Whizzer(38), Vision(37), Secret Stamp 1b., Sun Girl(12) Hurricane(11), Father Time(9), Challenger(6), Black Marvel(6), Namora(6), Terror(6), Marvel Boy (latter)(5), Black Widow(5), Blazing Skull(5); at (4) each: Vagabond, Rockman, Mr.Liberty, Defender, Jack Frost, Fiery Mask, Blue Blaze, Flamo, Dynamic Man; at (3): Falcon, Fin, Witness, Invisible Man, Capt.Terror, Silver Scorpion; at (2): Victory Boys, Capt.Wonder, Subbie, Marvel Boy(former), Citizen V, Flying Flame, Human Top, Hercules, Purple Mask, Capt.Daring, Blue Diamond, Thunderer; and these one-shot heroes: Black Avenger, Young Avenger, Moon Man, Super Slave, Sub-Earth Man, Thin Man, Mercury, Red Raven, Phantom Bullet, American Avenger, Capt.Dash, Dynaman, Laughing Mask, Koko the Amazing, Blue Blade, Microman, 4th Musketeer, Monstro.
The titles these super-guys inhabited were MARVEL MYSTERY, CAPT.AMERICA, HUMAN TORCH, SUB-MARINER, KID, USA, YOUNG ALLIES, MYSTIC (2 volumes), AMAZING, MISS AMERICA, ALL-WINNERS, ALL-SELECT, BLONDE PHANTOM, SUN GIRL, NAMORA, DARING MYSTERY, COMEDY, DARING, RED RAVEN, (and in the 50's) MARVEL BOY, ASTONISHING, YOUNG MEN & MEN'S ADVENTURES.
Let me know of any omissions;(Already I'm trying to figure out where Venus and Miss Fury went).

TED DELORME -- Charleston, South Carolina.
HOW ABOUT A SEMI-INDEX OF COMIC-BOOK RELATED SATURDAY MORNING CARTOON SERIES???

I'll try it by memory
"The Archie Show", "Aquaman", 1967, 18 episodes; "Fantastic Four", 1967, 26 ep.; "Marvel Super-Heroes",1966-68, 195 6½ minute cartoons (65 ½ hours); "New Adventures of Batman",1968, 17 ep.; "New Adventures of Superman",1966-70, 1½ ep.; "Spider-Man", 1967-69,52 ep.; "Superman/Aquaman Hour", 1967, 26 ep.; "Superfriends",1974-date.

BRAD KUKUK -- International Falls, Minnesota.
WHAT IS NEAL ADAMS & CARL BARKS UP TO IN RELATION TO COMICS???

Well, Neal Adams is busy with his commercial art studio "Continuity Associates"(COMIC READER usually has a section pertaining to their latest work) as well as a bit of free-lance work for most anyone (which TCR will also let you in on). And Unca' Carl is still busy painting paintings, most often of Ducks.

JOE ELLIOTT -- West Point, Mississippi.
HOW MANY REH STORIES HAVE MARVEL COMICS ADAPTED???

Okey-dokey; I garnered this data from George Olshevsky's great new "CONAN & THE BARBARIANS" edition of his multi-part Marvel index. Highly recommended, it's available for $4.50 from 260 Wallasley Street East, #2203, Toronto, Ontario, Canada, M4X 1G6. I hope that in all cases I have the correct title for the original Robert Howard story, and not simply Marvel's retitle.
CONAN #1 "The Hyborian Age", #3:"The Grey God Passes"; #4 "Tower of the Elephant"; #5:"Zukala's Hour"; #7 "God in the Bowl"; #8:"Keepers of the Crypt"; #9:"Garden of Fear"; #11:"Rogues in the House"&"The King & the Oak"; #17-18:"Gods of Bal-Sagoth! #21."The Black Stone"; #23."Shadow of the Vulture"; #25:"Mirrors of Tuman Thune"; #27:"Blood of Belshazzar"; #28 "Moon of Zambabwei"; #29."Two Against Tyre"; #30 "Hand of Nergal"; #35 "Curse of the Golden Skull"; #38."House of Arabu."; #42 & SAVAGE SWORD OF CONAN #1:"Purple Heart of Erlik"; #45:"Last Ballad of Lasa-Lanti"; #57-59:"Queen of the Black Coast"; #65 "Thunder Rider"; CONAN ANNUAL #2:"Phoenix on the Sword"; GIANT-SIZE CONAN #1-4, SAVAGE SWORD #8 & 10: "Hour of the Dragon";

RICH MORRISSEY -- Framingham, Massachusetts.
I'VE SEEN THE "WALT DISNEY ENCYCLOPEDIA" PRODUCED IN ITALY & LATER TRANSLATED HERE, FETHRY DUCK APPEARS IN IT, AS WELL AS ONE ROCKERDUCK, YET ANOTHER OF $CROOGE'S RIVALS. ANY IDEA WHERE HE FIRST APPEARED & IN WHAT COUNTRY???

From my Disney informant at the Disney Studios, archivist Dave Smith, comes this: "Rockerduck was conceived here in 1963 by Dick Kinney in a story called "Around the World in 80 Dime" for the foreign comic books. The finished art was prepared in Italy where it was first published. Rockerduck was a FREE-SPENDING character, as opposed to $croogo."

DO YOU KNOW ANYTHING ABOUT A SERIES OF FRENCH "ASTERIX" CARTOONS?

Nope...wish I did.

LOUIS BLACK -- Jamaica Plains, Massachusetts.
I KNOW DASHIEL HAMMETT WROTE "SECRET AGENT X-9" WHEN IT BEGAN, BUT HOW LONG DID HE WORK ON THE STRIP???

Ray Miller tells me that this great novelist wrote "Secret Agent X-9" during most of 1934, and was off the strip by '35. This brings to mind the fact that, as you probably know, Mickey ("Mike Hammer") Spillane got his start by writing super-hero strips at Timely before he "graduated" to violent sexy crime novels.

SAVAGE SWORD OF CONAN #1-"Mistress of Death"; #2:"Black Colossus", #3 "Exile of Atlantis"; #4 "Shadows of Moonlight", #5 "A Witch Shall Be Born", #6."People of the Dark", #7 "Lines Written in the Realization that I Must Die"; #11."Country of the Damned", #12-"Slave Princess"
KULL #1-3,11, MONSTERS ON THE PROWL #16: "Shadow Kingdom", "By This Axe I Rule","Exile of Atlantis"; KULL #7 "Descardes' Cat"; #8:"Wolfshead", #9 "Swords of the Purple Kingdom";
KULL & THE BARBARIANS #2-3:"Hills of the Dead"; #2:"Red Sonja, She Devil";
SAVAGE TALES #2-3:"Red Nails"; #4:"The Dark Man";
CREATURES ON THE LOOSE #10 "Skull of Silence",
SUPERNATURAL THRILLERS #3 "Valley of the Worm".
Incidentally, other works adapted in Marvel's REH comics include Prester John's "Flame Winds" (CONAN #32-34), David English's "Tower of Blood"(CONAN #43-44), and Gardner Fox's "Kothar & the Conjurer's Curse"(CONAN #46-51).

HOW MANY COMICS DO YOU HAVE???

Somebody recently asked me that in the TBG IC Annex. Lessee' ...what did I tell him? "I don't think you really want to hear self-centered patter like that. Let's just wait till Clifford Irving writes my biography." OK?

RON MASSENCILL -- Chicago, Illinois.
DO YOU KNOW THE NAMES OF POPEYE'S NEPHEWS???

From those Paramount cartoons, eh? I haven't seen the things in years, but I seem to recall 4 lil' nephews, Peepeye, Pipeye, Poopeye and...eh...Popeye? Pupeye? Papeye? I'm all out of vowels.

WILLIAM LAMS -- Poughkeepsie, New York.
WHICH COMIC BOOK & PULP CHARACTERS ARE IN PUBLIC DOMAIN??? WHEN SHOULD THE COPYRIGHTS AND PATENTS EXPIRE FOR THE CHARACTERS IN LIMBO???

Someone recently told me that unless a copyright is renewed every, wotwasit?, 26 years (or some odd-ball number like that) the character becomes public property or that of whoever renews the copyright at the cost of about $30 or such. I don't know which characters are about to expire; nothing like precise data like this, eh?

DO ANY COMIC BOOK BAGS CAUSE SPONTANEOUS COMBUSTION???

That is one wild theory I've heard. But really...spontaneous combustion' Isn't that where something like some oily rags (or a comic sealed in a plastic bag., without any outside spark or any external influence of any sort, will suddenly burst into flame!? Sounds like an old wives tale to me instigated by some blazing old wives. How could such a thing happen" Here I sit in a room literally surrounded by thousands of comics, and I've never heard of -- wait...what was that? I thought I smelled some**FOOO

Wally Stoelting reminds me of the Jack Webb series missing from my list: "General Electric TRUE" during 1962-63).

Charles Seeley offers a bit more data on the old "Flash Gordon" series: It was set in 3000 AD with Flash an operative of the Galaxy Bureau of Investigation; Steve Holland was Flash,but also - Dale Arden:Irene Champlin; Dr.Zarkov:Joe Nash; Flash's spaceship was the Skyflash; the whole mess was filmed in Berlin, by NTTV (?). Charles also makes a stab at naming those feature-movie compilations of TV series episodes: "Northwest Passage" begat "Fury River"('59), "Frontier Rangers"('59) & "Mission of Danger"('59). "Laredo" birthed "3 Guns for Texas"('68). "Medical Center" became "Operation Heart beat". "Travels of Jaimie McPheeters" begat "Guns of Diablo"('64). "Tarzan" turned into "Tarzan's Jungle Rebellion" and "...'s Deadly Silence". On top of these, I know there were about 8 "UNCLE" features, 5 "Superman" compilations, 1 "Pistols & Petticoats" and lotsa' "Dr. Who" adaptations, all of which I hope to have data on sometime, as well as (I'm sure) the plethora of others. But one is NOT (contrary to popular belief) "Koroshi" ("Secret Agent"); "Koroshi" was a independant movie by-its-lonesome, made to spawn a new color series for "Secret Agent", it was first seen on ABC's Wed. Night Movie on December 31, 1969 .that's cuttin' the 60's might-y close).

Next, we have a list of Deforest Kelley's TV work sent in by Steve Borer: M Squad /Hideout, O'Henry's Playhouse/Hiding of Black Bill, Gunsmoke/?, Wanted:Dead or Alive/?, Richard Diamond/?, Frontier Justice/?, Riverboat/Listen to the Nightengale, Award Theater/333 Montgomery, Silent Service/the Car Story, Perry Mason/Case of the Unwelcome Bride, Have Gun Will Travel/?, (2)Death Valley Days/?,?, Laramie /Gun Duel, Laredo/Sound of Terror, The Deputy/?, The Gallant Man/?, 77 Sunset Strip/88 Bars, Slattery's People/?, Donna Reed Show/?, The Westerners/Black Saddle, and Shenandoah/the Riley Brand.

Charles Seeley, Kerry Gammill, Paul Stadinger & Bill Sharman each sent in a part of these additions to my George Takai TV Index: Twi light Zone/The Encounter, Ironside/?, Voyage to the Bottom of the Sea /?, Bracken's World/?, Perry Mason/?, and "House on H Street" &"Year of the Dragon" on FBI

Andy Fellner and Charles Seeley send in these adaptions to my Diana Rigg index, these all being TV movies: GE Theater/In This House of Brede, Prudential's On Stage/Married Alive (1/23/70), and NET Playhouse/The Comedy of Errors(2/3/67).

Ron Harris tells me that Walter Koenig's 2 appearances on "The Starlost" ("The Alien Orc", "The Return of Orc") dealt with a chap from a planet that the Ark was on a collision course with, who tried to siese the Ark for his planet's own use (this is not quite the way I'd reported it). Oddly enuff, Orc had repaired the Ark's main-bridge controls, thus negating the need to find that "alternate bridge", but the writers seemed to forget this fact by the following week Koenig was already slated to become a recurring character on the 2nd season of "The Starlost" had it appeared.

On the matter of TV (& movie) efforts of Philip Jose Farmer, Charles Lawrence tells me that Farmer once wrote a "Star Trek" episode which was rejected for its requirement of too many special effects. The story was slightly rewritten and appeared as "Down in the Black Gang" in IF Nov.'67). Farmer's "Alley Man" is being considered for a movie, and he has written (or would have) the 2nd of George Pal's "Doc Savage" movies.

And on the matter of Robert Heinlein's TV (& movie) work: Ed Pippin says he doesn't know if Heinlein did the adaptations of his work, but "Green Hills of Earth" and "Roads Must Roll" were heard on radio's "Dimension X", "X Minus One" and "CBS Workshop" as well as possibly others. Ed also expresses his suspicion that Heinlein had a hand in writing TV's "Tom Corbett, Space Cadet" owing to its many similarities to his "Space Cadet" novel.

SCOTT GIBSON -- ?

HOW MANY TV SERIES PROVED TO BE POPULAR ENOUGH TO SPAWN SUBSEQUENT MOVIES FEATURING THE SAME CAST IN THE SAME ROLES???

Now, we're not talkin' about feature-movie compilations of TV episodes this time. I'm sure there are numerous movies spawned from TV series -- these are the ones that pop to my mind: "Munster Go Home", "McHale's Navy", "McHale's Navy Joins the Air Force", "Batman", "Koroshi"("Secret Agent"), "Gunn" ("Peter Gunn"), "Our Miss Brooks", "Dragnet", "Here Come the Nelsons" ("Ozzie & Harriett"), plus several "Peanuts" cartoons (more a result of the TV specials than the strip, in a sense), several

"Candid Camera" flix, and a "Flintstone" movie. There's that "Star Trek" movie in the works, but at this point I'll believe it when I see it; plus I've heard of (dare I hope?, a "Kolchak the Night Stalker" movie titled "The Night Murderer" or such. How many more TV-to-movie instances are there? (Now, there are MANY more examples of movies-to-TV, and I can do a NICE list on that if anyone so desires...?)

COULD YOU DO SOME SORT OF INDEX ON RUTH MCDEVITT, THAT TERRIFIC LITTLE OLD LADY CHARACTER ACTRESS FROM THE TV SERIES "PISTOLS & PETTICOATS"???

...as well as "Kolchak:the Night Stalker". I don't have a list of her TV work which I imagine would be much too long to print anyhow! But I can do a (partial?, movie index -- Guy Who Came Back '51), The Trap,'61), Boys' Night Out '62), Love Is a Ball '63), The Birds!!!('63), Dear Heart '64), The Shakiest Gun in the West('68), An Angel in My Pocket,'68), The Love God?('69), Change of Habit('69), Out-Of-Towners('70); probably many others!

IRA MATETSKY -- Baldwin, New York.

WHY WAS THAT SHOW YOU MENTIONED CANCELLED AFTER ONE EPISODE AND COULD I HAVE A PLOT SYNOPSIS???

No, no, it wasn't a show with a plot -- that is, it was a ½ hour comedy show swipe of "Laugh In" (The show we're discussing is "Turn On", the shortest lived TV series in history . The only other thing I recall is that Tim Conway was the guest. Why was it cancelled? I believe it had some jokes which (though probably tame by more recent standards; were off-color enough to offend just enough of the right (wrong") people, there was a flood at the switchboard, etc., and future shows were tossed inna' trash bin.

I KNOW THAT THE T. IN JAMES T. KIRK STANDS FOR TIBERIUS...BUT IN WHAT EPISODE OF "ST" WAS THIS REVEALED???

I'm told that this fact was NEVER revealed on "ST"...it came up in the animated Saturday Morning version; it was on one of the two episodes written by David Gerrold, either "More Troubles, More Tribbles" or "BEM".

WHAT WAS THE FIRST "ST" FANZINE???

Well, I know that this T NEGATIVE is the longest-running "Star Trek" fan-magazine, though I realize that certainly doesn't mean it was necessarily the first. (T negative is Mr.Spock's blood-type as revealed in "Journey to Babel".)

WHEN DID EARTH FIRST COME IN CONTACT WITH VULCAN???

Erg. I don't think there's an answer to that one.

RICH MATTHEWS -- Morgantown, West Virginia

I NOTICED A STRANGE THING ON A RECENT "SCIENCE FICTION THEATRE": THE OPENING CREDITS SWITCH FROM BLACK & WHITE TO COLOR, AND THE SHOW ITSELF SWITCHED BACK & FORTH BETWEEN COLOR & B&W. (???)

In the case of "SF Theatre", it was probably a matter of a show using old b&w stock footage mixed with new films The only show I can remember such a switch on was "Jonny Quest" where the opening sequence switched to b&w in the middle of a pterodactyl swoop; the reason for THIS might be that for a short time Mr. Hanna & Mr.Barbera had planned to do "Jonny" in color, but ran short of $$$ after a few minutes of that opening were completed. The second season was in color.

ROBERT BUCHFUHRER -- New York City.

YOU GAVE A LIST OF TV SERIES WHOSE TITLES CHANGED, BUT YOU DIDN'T SAY WHERE IN YOUR LIST THE SHOWS WHOSE TITLES CHANGED DURING PRODUCTION ENDED AND WHERE THE SHOWS WHOSE TITLES WERE CHANGED FOR RERUNS BEGAN.

Yes, and there was a very good reason why I did that. I didn't know! Well, I put the shows I was sure of in the front & rear, and the ones I wasn't sure of inna' middle. And I'd hoped some wise guy wouldn't ask, y'wise guy! Actually, I THINK the first entry of the titles-changed-on-rerun section was "Ironside"/ "Raymond Burr Show".

YOU MADE MENTION OF THE TRILOGY OF PAT MCGOOHAN, "DANGER MAN", "SECRET AGENT" & "THE PRISONER". ARE YOU SAYING THAT THE AGENT PORTRAYED BY MCGOOHAN PLAYED IN THE "PRISONER" IS THE SAME AS THE OTHER TWO SHOWS? WHEN WAS THIS STATED OR IMPLIED???

Yes, #6 was John Drake! For many years I had figured that these WERE 2 seperate characters; I was SO devoted to "The Prisoner" and its symbolisms that I figgered that to assume that #6 was John Drake (something NEVER stated) that I may be reading in something more than McGoohan had intended. After all, if #6 was Drake it would have been stated as such, pure & simple. I assume now that the reason it was never blatently revealed was to further enhance the image of #6 as the man-with-no-name, heighten the mystery of the character, etc

At any rate, David Edward Temmich recently showed me where in "The Prisoner" it was clearly implied that #6 & John Drake were one-&-the-same. On several episodes where #6's former superiors were brought into the plot, they were the SAME CHARACTERS played by the SAME ACTORS as in "Secret Agent"! I might've spotted this myself, but I'd never been a religious viewer of "Secret Agent". So you see, #6=Drake.

JOE GULICK -- Lubbock, Texas.
HOW ABOUT A DOSSIER ON ONE OF THE CRAZIEST & FUNNIEST TV COMEDIES "GREEN ACRES"??? WHAT CITY WAS IT SET IN? SOMEWHERE IN KANSAS I THINK...

It was set, of course, in Hooterville, which was not in Kansas ...more likely in Oz -- they were always careful not to mention Hooterville's state. I've expressed my love for "GA"...to me it seems identical to the humor found in Monty Python or "NBC Saturday Night". I have friends who term "GA" as intellectual humor, and I know of a "GA" fanzine! Yet others only see "GA" as inane hayseed humor -- a'go figger. Did you know that "GA" was the 2nd version of that series? Away back in the early 50's Gale Gordon had the leading role in the first version titled something like "Finley's Green Acres" (I can't recall that name -- characters were named differently, but the plot was the same). Oh -- but to the dossier:
"Green Acres", 170 ep.; 1965-71(debut 9/15/65); CBS; cast-- Oliver Wendell Douglas:Eddie Albert; Lisa Douglas:Eva Gabor; Eb Dawson:Tom Lester, Hank Kimball:Alvy Moore; Eustace Haney: Pat Buttram, Sam Drucker:Frank Cady; Fred Ziffle:Hank Patterson, Alf & Ralph Monroe:Sid Melton & Mary Grace Canfield.

HOW ABOUT DOSSIERS ON "THE FLINTSTONES","TOP CAT" & "JETSONS"?

"Flintstones", 166 ep.; 1960(9/30/60)-1967; voices-- Fred Flintstone:Alan Reed; Wilma Jean Vander Pyl; Barney Rubble: Mel Blanc, Betty Bea Benaderet. And if anyone thinks the continuing popularity of "Star Trek" is so hot (not to knock "ST") they oughtta' consider the mind-boggling merchandising still springing from "The Flintstones" nearly 10 years after its cancellation!
"Top Cat", 30 ep.; 1961(9/27/61)-1962; voices-- Top Cat:Arnold Stang; Benny the Ball:Maurice Gosfield; Officer Dibble:Allan Jenkins!; Choo Choo:Marvin Kaplan; Spook & Brain:Leo DeLyon.
"Jetsons", 24 ep.; 1962(9/23/62)-1963; voices-- "Meet George Jetson" George O'Hanlon, "Jane, his wife":Penny Singleton; "daughter Judy":Janet Waldo, "his boy Elroy":Daws Butler; Astro:Don Messick; Mr.Spacely:Mel Blanc.

TOM HOY -- St.Louis, Missouri.
WHAT WAS THE FIRST "COLUMBO" MYSTERY MOVIE? WAS IT IN THE NBC MYSTERY MOVIE SERIES OR WAS IT JUST A TV MOVIE?!?

(I'd better get this right...he's watching me right now. Or at least I'm watching Columbo on TV as I type this). It was just a TV movie, pilot for the future segment on the "NBC Mystery Movie". "Ransom for a Dead Man" was shown on 3/1/71 on NBC, written by Richard Irving & directed by good ol' Dean Hargrove (& produced by Dean). The show concerned a lady lawyer (Lee Grant) murdering her husband; other cast members John Fink, Harold Gould, Patricia Mattick. The first entry to the "Columbo" SERIES was on 9/15/71.

KERRY GAMMILL -- Fort Worth, Texas.
PLEASE LIST ALL OF THE TV APPEARANCES OF LON CHANEY JR. & BELA LUGOSI, INCLUDING TALK SHOWS.

I don't have a list of Lugosi's TV work (if any) and I don't have ANYBODY'S talk show appearances. But as for Lon:: Tales of Tomorrow/Frankenstein(1/18/52)ABC; Schlitz Playhouse of Stars/The Trial(9/25/52)CBS; Cavalcade Theater/Moonlight School(5/18/54) & Stay On Stranger(5/3/55)ABC; Telephone Time /Golden Junkman(4/7/56)CBS; Studio 57/Ballad of Jubal Pickett (8/12/56)syn.; Climax/Necessary Evil(9/19/57)CBS; Rough Riders/Eye For an Eye(1/15/59)ABC; Rawhide/Incident on the Edge of Madness(2/6/59,CBS; Have Gun Will Travel/Scorched Feather (2/14/59,CBS, GE Theatre/Family Man(2/22/59)CBS; The Texan/? (3/9/59)CBS; Wanted:Dead or Alive/?(10/10/59)CBS, Adventures in Paradise/Black Pearl(10/12/59)ABC; Johnny Ringo/Rafferty's(3/3/60,CBS; Bat Masterson/Bat Trap(10/13/60,NBC, Wagon Train/Jose Morales Story(10/26/60;NBC; Stagecoach West/Not in Our Stars (2/7/61)ABC; Klondike/Hostages(2/13/61)NBC; Zane Grey/Warm Day in Heaven(3/23/61)CBS; Deputy/Brother in Arms 4/15/61)NBC; Wagon Train/The Chalice(5/24/61,NBC, Surfside 6/witness for the Defense(10/23/61)ABC; Route 66/Mud Nest(11/10/61)CBS; Riflesman/Gunfire(1/15/62)ABC; Lawman/Tarnished Badge 1/28/62;ABC; Route 66/Lizard's Leg & Owlet's Wing(10/26/62)CBS; Rawhide/ Incident at Spider Rock(1/18/63)CBS; Have Gun Will Travel/?, (2/16/63)CBS, Empire/Hidden Asset(3/26/63)NBC; Route 66/Come Out, Come Out(10/11/63) & ?(4/24/64)CBS; Monkees/?(10/24/66 NBC. Chaney was a regular on Hawkeye on ABC in 1957 and a semi-regular on Pistols & Petticoats on CBS in 1966. Other appearances include Tales of Adventure, Flight of Adventure, 13 Demon Street, Here's Hollywood and You Asked For It.

RUTH BELL -- Alton, Illinois.
I'D LIKE DOSSIERS ON "I REMEMBER MAMA","HARRIGAN & SON","BACHELOR FATHER","ANNIE OAKLEY","FURY".

You wish as my command.
"Harrigan & Son"; 34 ep.; 1960(10/7/60)-61; ABC; ½ hour; created by Cy Howard, comedy-drama about James Harrigan Sr., widower-lawyer, and son James Jr., associate lawyer; cast-- Sr.:Pat O'Brien, Jr :Roger Perry; Sr.'s secretary, Gypsy Georgina Darcy; Jr.'s secretary, Miss Claridge.Helen Kleeb. "H A-double R-I...G-A-N spells Harrigan
"Bachelor Father", 157 ep.; 1957-62, CBS, NBC(6/18/58) & ABC (9/26/61-9/25/62); ½ hour, Hollywood lawyer, neice, Chinese houseboy, "comic situations"; Bentley Gregg:John Forsythe; Kelly:Noreen Corcoran; Peter:Sammee Tong
"Annie Oakley"; 80 ep.; 1953-58; ABC, ½ hour, Annie:Gail Davis; Deputy Sheriff Lofty Craig.Brad Johnson; Tagg Jim Hawkins.
"Fury"; 114 ep.; 1955(10/15/55)-60; NBC ; Joey Newton:Bobby Diamond; Jim Newton:Peter Graves; Pete:William Fawcett.
However,"I(Don't)Remember Mama"!

WILLARD HARRISON -- Helena, Alabama.
HOW ABOUT A LIST OF TV SERIES WHERE AN ACTOR OR ACTRESS PERFORMED THE ROLES OF TWINS OR SUCH IDENTICAL RELATIVES???

I'll offer the list you sent me and see if anyone can add to it -- I can't seem to: "Bewitched" - Elizabeth Montgomery as Samantha & Serena (cousins). "Patty Duke Show"-Patty as Patty & Kathy,cousins), "Two Faces West" Charles Bateman as Ben & Rick January(brothers); "I Dream of Jeannie"-Barbara Eden as Jeannie & sister; "Beverly Hillbillies"-Max Baer as twins Jethro & Jethrina; "When Things Were Rotten"-Richard Dimitri as Bertram & Renaldo,brothers); "Maverick"-James Garner as Brett & Pappy Maverick; "Addams Family"-Carolyn Jones as Morticia & Ophelia(sisters); "2nd Hundred Years"-Monte Markham as Ken & Luke Carpenter (grandfather/grandson); and "Dark Shadows"-multiple roles by most of cast.

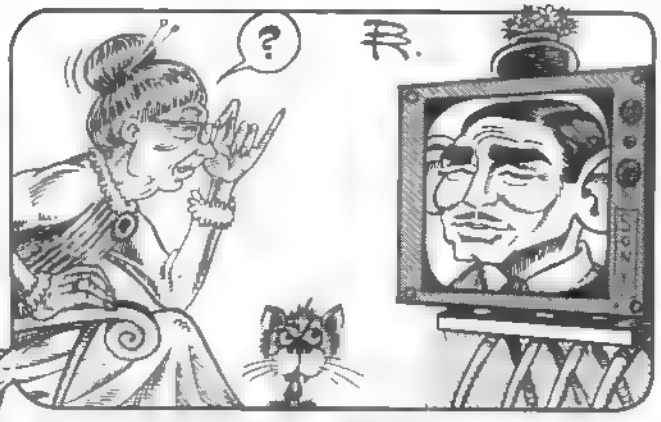
SANDER CORCOS -- Union, New Jersey.
WHAT DO YOU KNOW OF A CARTOON PARODY OF SUPER-HEROES - ALL I REMEMBER ABOUT IT WAS IT HAD A DIAPER-MAN, COCKOO MAN, ROPE MAN & MORE???

Those were the "Mighty Heroes", a Saturday-morning cartoon that debuted 9/10/66 on CBS; 26 ep. made by Terrytoons. There was a comic-book version as well #1-4 from Dell in 1967.

YEAH. I JUST PESTERED ANOTHER MURDERER INTO PRIVATELY CONFESSING TO ME THAT HE COMMITTED AN INCREDIBLE, COMPLEX, INGENIOUS, PERFECT CRIME.
WHAT YOU VIEWERS NEVER SEE EACH WEEK WEEK IS THE CRIMINAL RELEASED FOR LACK OF HARD EVIDENCE.
YOMP
GOSH I LIKE YOUR SUIT WHO DOES YOUR SHIRTS?

D.DONAHUE -- Los Angeles, California.
I KNOW THAT ON "MICKEY MOUSE CLUB", THE HARDY BOYS SERIAL "THE APPLEGATE TREASURE" WAS BASED ON THE "TOWER TREASURE" BOOK... BUT WHICH BOOK IS "GHOST FARM" BASED ON??? AND COULD YOU GIVE A BRIEF RESUME OF WHAT HAPPENED IN "GHOST FARM"???

"Mystery of Ghost Farm" is based on no previous works as far as I know. And here is the official "press release" direct from Dave Smith's vast whiz-bang Disney archives: "In this second Hardy Boys serial, the youths try to solve the mystery of a haunted farm. "Mystery of Ghost Farm" concerns a farmer who died, leaving no one to care for his animals. Plans are made to destroy the livestock, but the Hardy boys step in to prevent this. They are assisted by a mysterious ghost who haunts the farm. In the end they find out who the ghost is and uncover a plot on the part of a clever relative of the farmer to claim a false inheritance. The boys are older in this serial, and though Joe is still annoyed by the attentions of winsome young Lola Morton, Frank has reached the stage where he suffers strange lapses at the sight of a pretty girl." Now, does that read like a press release or does it? Well, this whole column reads like a script from a rejected TV test pattern



STEVE BUDNIK -- Ft.Lauderdale, Florida.
WAS CLARK GABLE EVER APPEARED ON TV OTHER THAN IN THE MOVIES???

Frankly, my dear, I don't know. (Doubt it.)

I SEEM TO REMEMBER A TV SHOW IN THE LATE 50S THAT WAS LIKE "EMERGENCY"...ANY INFO ON IT???

It was almost identical to "Emergency" in basis -- it also concerned the rescue-medic crew of a Los Angeles Fire Station "Rescue 8", 73 ep., 1958-60; syn.; ½ hour; starring Jim Davis, Lang Jeffries & Nancy Reznick.

HOW ABOUT THE WORDS TO "THE ADDAMS FAMILY" THEME???

Yeah, how about 'em. I'll sing - you fake the melody. Ready? "They're creepy & they're kooky...mysterious & spooky... they're all-together ookey...the Addams Family. Their house is a museum, when people come to see 'em; they really are a scre-em...the Addams Family. (dum-dum-dum-DUM) Neat! (dum-dum-dum-DUM, Sweet! (dum-dum-dum-DUM, dum-dum-dum-DUM, dum-dum-dum-DUM) Petite!(?) So get a witch's shawl on, a broomstick you can crawl on, we're gonna' pay a call on...the Ad-dams Fam-i-ly! (Dum-DUM)." Dumb?

HOW ABOUT A JIM HUTTON TV & MOVIE INDEX??? STELLA STEVENS???

Jim (Hillary Queem) Hutton! TV:
Twilight Zone/And when the Sky was Opened 12/11/59)CBS, Father Knows Best, Betty's Career Problem 4/25/60 CBS; The Psychiatrist,Private World of Martin Dalton(2/10/71,NBC, Name of the Game,Savage Eye(2/19/71,NBC, Deadly Hunt TV movie)(10/1/71) CBS, Reluctant Heroes TV movie)(11/23/71,ABC; They Call It Murder TV movie, 12/17/71 NBC, Love American Style/?(2/4/72) ABC, Call Her Mom:TV movie (2/15/72,ABC, Call Holmes(pilot) (4/24/72)NBC, Wednesday Night Out(pilot)(4/24/72,NBC; plus of course, Hillary Queen!
MOVIES-- A Time to Love, a Time to Die('58), Where the Boys Are('60), Subterraneans('60), Honeymoon Machine('61), Bachelor in Paradise 61., Horizontal Lieutenant('62), Period of Adjustment 62), Looking for Love '64), Major Dundee '65), Hallelujah Trail('65,, Never Too Late '65 , Walk Don't Run! ('66,, Trouble With Angels '66), Who's Minding the Mint('67), The Green Berets '68,, Hellfighters('69) 70's?

Stella Stevens -- TV
Johnny Ringo/Uncertain Vengeance(3/10/60)CBS; GE Theatre/Graduation Dress,10,30,60,CBS, Hawaiian Eye/Kanus Woman(11/23/60) ABC; Bonanza/Silent Thunder(12/10/60)NBC; Riverboat/Zigzag (12/26/60 NBC, GE Theatre/Great Alberti'11/5 61)CBS, Follow the Sun,Conspiracy of Silence(12/10/61)ABC; Frontier Circus/Balloon Girl(1/11/62,CBS, Hawaiian Eye/Hatam Woman(4/23/63) ABC; In Broad Daylight,TV movie)(10/16/71)ABC; Ghost Story/The Dead We Leave Behind(9/15/72)NBC; Climb an Angry Mountain(TV movie)(12/23/72); plus being a regular on Sam Casey in 1964.
MOVIES-- Say One For Me('59), Lil'Abner '59), Man-Trap('61), Too Late Blues '62), Girls Girls Girls('62), Nutty Professor ('63), Courtship of Eddie's Father('63), Advance to the Rear ('64), Synanon('65,, Secret of My Success '65), Silencers '66), Where Angels Go Trouble Follows('67), Band of Gold('67), Luv ('68,, How to Save Your Marraige & Ruin Your Life '69), Sol Madrid('69., Mad Room('69), Ballad of Cable Hogue('69), A Town Called Bastard('71), Stand Up & Be Counted('71) and The Poseidon Adventure!!!('72). What others???

HARLAND RONNING -- Vancouver, British Columbia, Canada, Earth.
WHAT WERE THE WORDS TO THE THEME SONG OF THE ANIMATED "BEANY & CECIL" CARTOON SHOW BY BOB CLAMPETT???

I could make a pretty decent stab at it, but I'll wait till somebody who knows it sends in the words.

COULD YOU SUPPLY INFO ON"THE PATTY DUKE SHOW"???

"Patty Duke Show"; 104 ep.; 1963(9/18/63)-1966; ABC; ½ hour, Patty/Kathy Lane:Patty Duke; Martin "Poppo" Lane:William Schallert; Natalie Lane.Jean Byron, Rose Lane:Paul O'Keefe; Eddie.Richard Applegate.

ANDY FELLNER -- Belleville, Illinois.
HOW ABOUT SOME INFO ON "THE THIRD MAN" SERIES???

Sure!"The Third Man"; 77 ep.; 1959-62; syn.; ½ hour; British; Harry Lime:Michael Rennie!; Webster:Jonathan Harris!!! Based on the Graham Greene novel.

DAVE WILLCOX -- Arlington Heights, Illinois.
WHO WERE THE MAIN CHARACTERS ON "DARK SHADOWS"??? WASN'T THE SERIES FILMED IN COLOR???

It started out in b&w but later switched to color at some point during its approximately 1000 episodes (should have retained that b&w moodiness). I was never able to watch the series, sorry to say -- 'twas allus' in class or at work. But the long list of the personae dramatis would include Barnabas Collins, Quentin C., Roger C., David C., Elizabeth Stoddard, Carolyn Stoddard, Willie Loomis, Maggie Evans, Charles Delaware Tate, Count Petofi, T.Elliot Stokes, Julia Hoffman, Jeb Hawkes, Joe Haskell, Chris Jennings, Amy Jennings, Angelique, Mrs.Johnson, Daphne, Philip, Sabrina, Ballwinkle the Moose (paying attention?), Adam, and our original main character: Victoria Winters.

DID THE IMMORTAL EVER FIND HIS BROTHER???

No. Worse than that, he never even found his viewers.

FLICKERS

+++ MOVIE HALL OF INFAMY +++++
Steve Budnik names "Sunday Bloody Sunday","Cahill","Tommy" and "The Hindenburg" as the 4 all time stinkers (remember that we're trying to track down the absolute WORST movies EVER made, not simply movies we've recently seen that we weren't crazy about).
Steve Stephens nominates "Attack of the Giant Leeches".
Mike Tus chooses "Apartment on the 13th Floor" and seconds "Creature of Destruction".
And David Schow picks "The Green Slime","Atlantis, the Lost Country" and "Battle Beneath the Earth".

Peter Graves movies: Mike Tus, Mark Burbey & Stephen Burur send in these additions to my Peter Graves index--
"Paul & Michele"('74),"The President's Plane is Missing"('71), "Scream of the Wolf"TV('74), "Where Have All the People Gone"TV ('75), "Sidecar Racers"('75), "Archer:the Underground Man"TV('75).

Billy Gray movies: some additions from Mark Burbey--
"Our Old Car"('46-short), "Dusty & Sweets McGee"('71). Plus a Susanne Pleshette movies addition: "Valentino"TV('76).

Mickey Rooney movies. from Mark Burbey, Mike Tus & Wally Stoelting come these additions - "You're Only Young Once"('38), "Richard"('72), "Pulp"('72), "That's Entertainment"('74), "Journey Back to Oz"('74), plus a comedy short with Jayne Mansfield in the 50's.

Mike Tag, Jerry Beck, Ron Harris & S.D.Moore all wrote in to tell me about the "Starman" superhero movies from Japan. The Starman movies were compilations from a popular Japanese TV series(which translated as "Super Giant") of 1956-59 which starred Ken Utsui. Starman was "a being made of the strongest steel, capable of flying at amazing speeds, who wears an amazing device on his wrist which gives him the ability to speak all languages & which can detect any & all forms of radiation; an emissary sent to Earth from the Emerald Planet to help Earth in times of peril". quite a fella, huh? Here's a list of the Starman movies with their Japanese & American release dates:
"Prince of Space"(?,'62),"Atomic Rulers of the World"('57,'64),"Attack from Space" '58,'64),"Invaders from Space"('58,'64), and "Evil Brain from Outer Space"(59,'64).

And finally, Ron Harris points out that I omitted William Cameron Menzies' last name from directorial credits on "Invaders from Mars"; Menzies was the art director who worked on such classics as "Thief of Bagdad", "Things To Come", "Around the World in 80 Days", etc.!

STEVE HUMMIK -- Ft.Lauderdale, Florida.
WHAT WAS THE LAST MOVIE SHOWN IN THE "LAST PICTURE SHOW"???

Well, I saw John Wayne and Montgomery Clift onna' screen there in full western regalia -- which means the last picture show could only have been Howard Hawks' "Red River" from 1948.

IRA MAYETSKY -- Baldwin, New York.
YOU MENTIONED A MOVIE "THE NEXT VOICE YOU HEAR" IN WHICH GOD MAKES RADIO ANNOUNCEMENTS. WHO WAS THE VOICE OF GOD??? WHAT DID HE SAY???

Ah, the director was clever! You'd never hear the old Boy on the radio making his spiel...we'd see everyone around the crystal set awaiting the God Show and then we'd cut to the following morning with all the characters sitting around at breakfast saying stuff like "Gosh wow! That sure was swell' God said onna' radio last night, wadn't it?" How else could they do it? Who could they have gotten to do the voice of God? Johnny Olsen? Ted Cassidy? Truman Capote? Mel Blanc?
At any rate, here's a run-down on the flicker.
"The Next Voice You Hear", 1950 82 min.; d William Wellman:; cast- James Whitmore, Nancy Davis, Lillian Bronson, Jeff Corey, Gary Gray
And now readers, be forewarned: the remainder of this section is composed entirely of film-career-indexes. Get the NoDoz.

JOE HOLMES -- Toronto, Ontario, Canada.
HOW'S ABOUT AN INDEX TO THE MOVIES OF CARY GRANT OR JAMES GARNER?

Well, you can get a Cary Grant index out of a half-dozen books at the stalls, but I'd LOVE to do one anyhow, seeings as Onca' Carey is one of my 2 or 3 mostest favorite actors (y'can see what a middle-brow I am). The films of Archie Leach:
1932 This Is the Night, Devil & the Deep, Sinners in the Sun, Hot Saturday, Merrily We Go To Hell; 1933 Madame Butterfly, Blonde Venus, She Done Him Wrong, Alice in Wonderland, Eagle & the Hawk, Woman Accused, Gambling Ship, I'm No Angel; 1934 30 Day Princess, Wagon Wheels, Born To Be Bad, Kiss & Make Up, Enter Madame, Ladies Should Listen; 1935 Wings in the Dark, the Last Outpost, Sylvia Scarlet, Big Brown Eyes, Suzy, Wedding Present, Pirate Party on Catalina Island; 1936 Amazing Quest of Mr.Ernest Bliss, When You're in Love; 1937 The Awful Truth, Toast of New York, Romance & Riches, Topper!; 1938: Bringing Up Baby!, Holiday; 1939:Gunga Din!!!, Only Angels Have Wings, In Name Only; 1940:My Favorite Wife, Howard's of Virginia, Tree of Liberty, His Girl Friday!, The Philadelphia Story!!!; 1941:Penny Serenade, Suspicion; 1942:Talk of the Town, Once Upon a Honeymoon; 1943:Destination Tokyo, Mr.Lucky!; 1944:Once Upon a Time!; 1945:None But the Lonely Heart, Arsenic & Old Lace!!!!!, Road to Victory, Night & Day; 1946 Notorious!; 1947.Bachelor & the Bobby Soxer!; 1948:The Bishop's Wife., Every Girl Should Be Married, Mr.Blandings Builds His Dream House!.!!, 1949 I Was a Male War Bride; 1950 Crisis, 1951 People Will Talk!; 1952.Monkey Business!, Room for One More, 1953:Dream Wife; 1955:To Catch a Thief!!!; 1957 The Pride & the Passion, An Affair to Remember, Kiss Them For Me; 1958 Indiscreet, Houseboat; 1959.North by Northwest!!!!!, Operation Petticoat; 1960 The Grass Is Greener 1962 That Touch of Mink; 1963 Charade!!!; 1963 Father Goose!, Big Parade of Comedy (doc.), 1966:Walk Don't Run!

James Garner *****
1956.Toward the Unknown, Girl He Left Behind; 1957:Shoot-Out at Medicine Bend, Sayonara; 1958:Darby's Rangers; 1959:Up Periscope, Cash McCall; 1962 Children's Hour, Boys' Night Out; 1963.The Great Escape, Thrill of it All, Move Over Darling, Wheeler Dealers, 1964:Americanization of Emily, 36 Hours; 1965 Art of Love, Welcome Mr.Beddoes; 1966 A Man Could Get Killed, Mr.Buddwing, Duel at Diablo, Grand Prix, 1967 Hour of the Gun; 1968 Pink Jungle, How Sweet It Is; 1969.Home Free, A Man Called Sledge, Racing Scene, Support Your Local Sheriff, Marlowe; 1971:Skin Game, Support Your Local Gunfighter; 1972.They Only Kill Their Masters; 1973 One Little Indian, 1974.Castaway Cowboy. Any other 70's movies?(I always miss the new ones)

RUTH BELL -- Alton, Illinois.
MOVIE INDEXES: GUY WILLIAMS, MICHAEL RENNIE, PAT BOONE, HAYLEY MILLS, DIANA MAULDER???

(sigh...)
GUY WILLIAMS -- Bonzo Goes to College('52), Mississippi Gambler '53,, 7 Angry Men('55,, Sincerely Yours('55), Last Frontier,'55), I Was a Teen-Age Werewolf('57), Sign of Zorro('60), Damon & Pythias('62), Prince & the Pauper('62), Capt.Sinbad('63).
MICHAEL RENNIE -- Secret Agent,'36),Gangway,'37), Divorce of Lady X('38), This Man in Paris(38), Dangerous Moonlight('40), Ships With Wings,'41), I'll Be Your Sweetheart('45), Wicked Lady,'46), White Cradle Inn('46,, Caesar & Cleopatra '46), Root of All Evil,'47), Idol of Paris 48) Uneasy Terms('48), Golden Madonna,'49), Trio('50), Black Rose('50), Body Said No('50), 13th Letter,'51), The Day the Earth Stood Still!('51), I'll never Forget You('51), Phone Call From a Stranger('52), 5 Fingers,'52), Les Miserables '52), Sailor of the Ring('53), Dangerous Crossing('53), The Robe('53), King of the Khyber Rifles ('53), Demetrius & the Gladiators('54), Princess of the Nile ('54), Desiree('54), Mambo('55), 7 Cities of Gold('55), Soldier of Fortune('55), Rains of Ranchipur('55), Teenage Rebel ('56,, Island in the Sun('58), Omar Khayam('58), 3rd Man on the Mountain('59), Lost World('60), Mary,Mary('63), Night of the Tiger '65,, Ride Beyond Vengeance'('66), Cyborg 2087('66), Hotel!('67), The Power('68), Devil's Brigade('68), Death on the Run('68), The Young the Evil & the Savage '68), Operation Terror,'68), Battle of Alamo('68), Subterfuge('69). Others?
PAT BOONE -- Bernadine('57), April Love '57), Mardi Gras('58), Journey to the Center of the Earth!:!('59), All Hands On Deck ('61), State Fair '62), Main Attraction('63), Yellow Canary ('63), Goodbye Charlie '64), Never Put It In Writing('64), Horror of It All('64), Greatest Story Ever Told '65), The Perils of Pauline('67), Cross & the Switchblade,'70)
HAYLEY MILLS -- Tiger Bay '59), Pollyanna('60), Parent Trap ('60), Whistle Down the Wind,'61), Summer Magic, 63), In Search of the Castaways,'62), Chalk Garden('64), That Darn Cat,'65), Moonspinners('65), Truth About Spring '66), Sky West & Crooked('66), Trouble With Angels('66), Gypsy Girl ('66), The Family Way('66), Pretty Polly('67), A Nice Girl Like Me('67), Day Dreamer('67), Twisted Nerve('68), Matter of Innocence('68), Take a Girl Like You('70), Forbusher & the Penguins('71), Endless Night('72).
I can't dig up a decent Diana Maldaur index.

ROGER CALDWELL -- Kingston, Tennessee.
COULD YOU DO INDEXES FOR HENRY MANCINI, THE LATE BERNARD HERRMANN & JERRY GOLDSMITH???

Indexes for some movie music men...that's a bit different. A PARTIAL Mancini index. Glenn Miller Story('53), Benny Goodman Story '56), Touch of Evil('58), High Time('60), Breakfast at Tiffany's('61), Bachelor In Paradise('61), Hatari '62), Pink Panther('63), Great Race!, 64), A Shot in the Dark!('64), Charade '64), Dear Heart('65), What Did You Do In the War Daddy?,'66), Two for the Road('67), Darling Lily('69), Return of the Pink Panther('69), many more!
The Great BERNARD HERRMANN: Citizen Kane!('41), All that Money Can Buy,'41), Magnificent Ambersons!('42), Jane Eyre ('43), Hangover Square('44), Anna & the King of Siam('46), Day the Earth Stood Still!('51), Ghost & Mrs.Muir!('51), Snows of Kilimanjaro('52), On Dangerous Ground('52), 5 Fingers,'52), King of the Khyber Rifles('53), White Witch Doctor('53), the Kentuckian,'55), Prince of Players 55), The Egyptian,'55), Trouble With Harry!('55), The Man Who Knew Too Much!!!,'56), Man in the Gray Flannel Suit('56), The Wrong Man,'57), Hatful of Rain,'57), Vertigo!('58), Naked & the Dead('58), North by Northwest!!!!('59), Blue Denim('59), Journey to the Center of the Earth!!!('59), Psycho!('60), Mysterious Island!('61), Cape Fear('62), Tender Is the Night,'62), Jason & the Argonauts!(64), Marnie('64), Fahrenheit 451('66), The Bride Wore Black('67), Twisted Nerve('68), 1968-1975:?; Taxi Driver('76).

And JERRY GOLDSMITH -- City of Fear('59), Studs Lonigan('60), Freud('62), Lonely Are the Brave('62), Secret Passion('62), List of Adrian Messenger!('63), The Prize('63), Lilies of the Field('63), 7 Days in May('64), In Harm's Way('64), Trouble With Angels('66), Seconds '66), Stagecoach('66), Blue Max('66), Warning Shot('67), In Like Flint('67), Sand Pebbles('66), Hour of the Gun('68), Planet of the Apes!('68), Detective('68), Patton('68), Bandolero('68), Illustrated Man('69), Justine('69), Tora Tora Tora('70), Traveling Executioner('70), Rio Lobo('70), Ballad of Cable Hogue('70), Mephisto Waltz('71), Wild Rovers('71). What others???

DAVID SCHOW -- Tucson, Arizona.
INDEX: DARLIN' KAREN BLACK AND B-MONSTER SUPERSTAR WHIT BISSELL.

Man, I've been just waiting for someone to ask me for a Whit Bissell index, my favorite mediocre character actor! (Seems I was asked for a Bissell list once before, but I lost the letter). But first we'll try a incomplete attempt at a Karen Black list:

Easy Rider('69), 5 Easy Pieces('70), A Gunfight('71), Drive He Said('71), Born To Win('71), Fortnoy's Complaint('72), The Pyx('73), Rhinoceros('73), Trilogy of Terror('74)TV, Family Plot('76).
And now, ladees & gennilmin, I give you Whit Bissell: 1943:Holy Matrimony, Destination Tokyo; 1946:Somewhere in the Night, Cluney Brown, It Shouldn't Happen to a Dog; 1947: Brute Force, A Double Life, The Senator Was Indiscreet!; 1948:Canon City, Raw Deal, Another Part of the Forest, That Lady in Ermine, Chicken Every Sunday, He Walked By Night; 1949:Crime Doctor's Diary, Anna Lucasta, Side Street; 1950: Perfect Strangers, Convicted, Wyoming Mail, Killer That Stalked New York, Great Missouri Raid; 1951:Family Secret, Red Mountain, Sellout, Tales of Robin Hood, the Lost Continent; 1952:Hoots Malone; 1953:Devil's Canyon; 1954:Caine Mutiny!, Riot In Cell Block 11, It Should Happen to You, Creature from the Black Lagoon!, 3 Hours to Kill, Shanghai Story, Target Earth, Atomic Kid; 1955:The Desperate Hours!!!, Not As a Stranger, Naked Street, Shack Out on 101, At Gunpoint; 1956: Invasion of the Body Snatchers!!, Proud Ones, Dakota Incident, Man from Del Rio; 1957:The Young Stranger, Johnny Tremain, Gunfight at the OK Corral, I Was a Teenage Werewolf, Wayward Girl, Tall Stranger, I Was a Teenage Frankenstein; 1958.The Defiant Ones, Monster on the Campus; 1959:The Black Orchid, No Name on the Bullet, Warlock, Never So Few; 1960: The Time Machine!; 1962:Third of a Man, Birdman of Alcatraz, Manchurian Candidate!; 1963:Mad, Spencer's Mountain, Fleming way's Adv.of a Young Man; 1964.Where Love Has Gone, Advance to the Rear, 7 Days in May; 1965:Fluffy; 1966:A Covenant with Death; 1968:5 Card Stud; 1969:Sudden Death, Airport!! Lord! I have even MORE index requests on hand, but enuff is enuff, to coin a phrase.

Hm. Somehow this IC struck me as a somewhat less exciting than usual. Sorry. (And having summarily insulted all of the questioners, I press on...)

INDEXECTION!

WALT DISNEY'S COMICS & STORIES #181-210

Number in () indicates issue of WDC&S which reprinted the story.

Abbreviations::
DD - Donald Duck
DA - Daisy Duck
GG - Gyro Gearloose
MM - Mickey Mouse
BP - Black Pete
LRW - Little Red Wolf (& Zeke)
CB - script & art by Uncle Carl.
US - Uncle Scrooge
GG - Gladstone Gander
JrW- Junior Woodchucks
MM - Minnie Mouse
MAF - Marty & Farty
S - Scamp (& Lady and the Tramp)
HDL - Huey,Dewey,Louie
C&D - Chip & Dale
OD - Orphma Duck
G - Goofy
P - Pluto

* = my own title for an otherwise unchristened tale.
ALL DD strips prominently (!) center HDL.

#181: (vol.16,#1)- October 1955 cover:(DD,HDL)
"The JrW/Chickadee Patrol Bridge-Building Contest"*CB 10 pages
"Zeke's Search for Luck"* (LRW) ~(HDL#4) 6 "
"Pluto the Cat-Fisherman"* (P,MM,MAF) 3 "
"The Surprise Party" text & illo (DD,HDL,GG,MM,MM,G,etc)2"
"Yesterday Ranch" part III (MM,G) 9 "

#182: (vol.16,#2)- November 1955 cover:(DD,HDL,P)
"The Ball Who'Saw Red'When He Saw Blue"*CB(DD,GG) 10 pages
"Zeke Meets Mary Who Had a Lil Lamb"* (LRW) 6 "
"Fancy Pet Food Photo Contest"* (P,MM,MAF) 2 "
"Pluto's Chase" text & illo (P,MM,MM,MAF) 2 "
"MM and the Marvelous Magnet" part I (MM,G,BP) 8 "

#183: (vol.16,#3)- December 1955 cover:(DD,HDL) CB
"The Custard Pallet Gun for Humane Hunters"*CB(DD)(#399)10 pages
"LRW Switches Identities With His Evil Cousin"*(LRW) 6 "
"The Sweet Thanksgiving" text & illo (C&D,Bambi,Bongo) 1 "
"Pluto's Dog-Bone Crusade"* (P,MM,MAF) [illegible] "
"MM and the Marvelous Magnet" part II (MM,BP,G) [illegible] "

#184: (vol.16,#4)- January 1956 cover:(DD,HDL)
"The Xmas Vow of HDL to Stay Dirty"*CB (DD,GG) 10 pages
"The 3 Pigs' Radar Defense System"* (LRW) 6 "
"Pluto, the Modern Art Subject"* (P,MM,MAF) 4 "
"The Christmas Elf" text & illo(a NON-DISNEY feature!)1 "
"MM and the Marvelous Magnet" part III (MM,G,BP) 8 "

#185: (vol.16,#5)- February 1956 cover:(DD,HDL)
"The New Year Resolutions & the Diet of Sweets"*CB 10 pages
"The Wicked Witch Turns LRW Bad"* (LRW) ~(#377) 6 "
"Pluto, Champion Skier"* (P,MM,MAF) 4 "
"Danny's Day" text & illo (MM,MAF) 2 "
"The Vanishing Railroad" part I (MM,G) 8 "

#186: (vol.16,#6)- March 1956 cover:(DD,HDL)
"DD vs. HDL: The Ice-Boat Taxi Service"*CB(Digest#33) 10 pages
"Zeke's Pig-Hunting Dog"* (LRW) (...in this story, Zeke buys pork chops to train his dog; so if he can BUY pork,then...)6"
"Pluto and the Movie Star's Hair Piece"* (P,MM,MM) 4 "
"The Circus Express" text & illo (HDL,GG) 1 "
"The Vanishing Railroad" part II (MM,G) 8 "

#187: (vol 16,#7)- April 1956 cover (DD,HDL)
"The Featherbed Factory vs.the House Moving Co."*CB(DD,US,GG)10 pgs.
"The Mind-Reading Parrot"* (LRW) ~(#385) 6 "
"The Watchdog Who Endorsed a Burglar"* (P,MM,MAF) 4 "
"The Briar Patch Party" text & illo (Uncle Remus gang) 1 "
"The Vanishing Railroad" part III (MM,G) 8 "

#188: (vol.16,#8)- May 1956 cover:(DD,HDL)
"The Olympic Try-Outs of Ducksburg"*CB(DD) [...unless I'm quite mistaken, CB has drawn himself as a character on pg.6)10 pages
"The Invasion of the Robots"* (LRW) 6 "
"Pluto, Practical Joker"* (P,MAF,Clarabelle) 4 "
"The Invitation" text & illo (DA,GG) 1 "
"The Case of the Hungry Ghost" part I (MM,G) 8 "

#189: (vol.16,#9)- June 1956 cover:(DD,HDL)
"DD & Backyard War with the Tree Eaters"*CB 10 pages
"Zeke's New Improved Lung Pressure" (LRW) 6 "
"The Escaped Convict in the Swamp & Pluto"* (P,MM,G) 4 "
"The School Party" text & illo (MM,MM,C&D,etc.) 1 "
"The Case of the Hungry Ghost" part II (MM,G) 8 "

#190: (vol.16,#10)- July 1956 cover:(DD,HDL)
"DD vs.HDL: the Swim Race to Skeatertown"*CB 10 pages
"The Telegram Boy Who Ate Pigs"* (LRW) 6 "
"Pluto Meets the RCMP"* (P,MM,MAF,G,MM) 4 "
"Pluto's Parade" text & illo (P,MM,MM) 1 "
"The Case of the Hungry Ghost" part III (MM,G) 8 "

#191: (vol.16,#11)- August 1956 cover:(DD,HDL)
"The Tall Timber HDL Scintillator Detector"*CB (#406) 10 pages
"The Threat of the Invisible Big Bad Zeke"* (LRW) 6 "
"The Kite Contest"* (P,MAF,MM) 3 "
"The Happy Harvest" text & illo (C&D,MM,MM) 1 "
"The Pirates of Tabasco Bay" part I (MM,G,BP) 8 "

#192: (vol.16,#12)- September 1956 cover:(DD,HDL)
"Donald Duck, Salmon Hatchery Expert"*CB 10 pages
"The Pigs' Anti-Wolf Watch-Dog"* (LRW) 6 "
"Pluto Finds a Millionaire's Lost Wallet"* (P,MM,MAF)4 "
"The Supercharged Hero" text & illo (G) 1 "
"The Pirates of Tabasco Bay" part II (MM,G,BP) 8 "

#193: (vol.17,#1)- October 1956 cover:(DD,HDL)
"Donald Captures a Whale & Wishes He Hadn't"*CB(#373) 10 pages
"Zeke's Reverse Child Psychology"* (LRW) 6 "
"Pluto the Bird-Dog"*(MM goes duck-hunting! Murder!) 4 "
"The Cooking School" text & illo (P,MAF,MM) 1 "
"The Pirates of Tabasco Bay" part III (MM,G,BP) 8 "

#194: (vol.17,#2)- November 1956 cover (DD,HDL)
"DD, Champion Sky-Writer & the McDuck for Mayor Ads"*CB 10 pgs.
"Practical Takes a Vacation"* (LRW) ~(US)(DD#135) 6 "
"Pluto the Circus Lion"* (P,MM,MAF) 4 "
"The Unexpected Snowman" text & illo (MAF,MM,MM) 1 "
"The Great Stamp Hunt" part I (MM,G) 8 "

#195: (vol.17,#3)- December 1956 cover:(DD,HDL)
"DD, TV Freak, & the Great Train Wreck"\: CB (US) 10 pages
"Bear Bear's Lost Turkies"* (LRW) 6 "
"Pluto and the Playground Dog Show"* (P,MAF,MM) 4 "
"The Winter Poem" text & illo (MAF,MM,Figaro) 1 "
"The Great Stamp Hunt" part II (MM,G) 8 "

#196: (vol.17,#4)- January 1957 cover:(DD,HDL)
"The Snow Statue Contest"*CB (DD) (#378) 10 pages
"The Big Blizzard and the Firewood Search"* (LBW) 6 "
"Pluto Meets a Wolf"* (P,MM,GD,M&P) 4 "
"The Warm Up" text & illo (MM,MM,M&P) 1 "
"The Great Stamp Hunt" part III (MM,G) 8 "

#197: (vol.17,#5)- February 1957 cover:(DD,HDL)
"DD,Mexican-Border Patrolman"*CB(some of these strips are remakes of CB/DD strips of 10-15 years ago) (#354) 18 pages
"The Pig Party, Courtesy Reformed Lake"* (LBW) 6 "
"Pluto's Bath-Tub Sanctuary"* (P,MM) 4 "
"The Winter Serenade" text & illo (Bambi, Thumper) 1 "
"The Legend of Loon Lake" part I (MM,G,HP) 8 "

#198: (vol.17,#6)- March 1957 cover:(DD,HDL) CB & ?
"The Duck in the Iron Pants"*CB(remake of oldie)(DD,DA)10 pgs.
"The 3 Pigs' Snow Fort"* (LBW) \-(DD#135) 6 "
"Pluto, Socialite Pooch"* (P,MM) 4 "
"The Contest Surprise" text & illo (M&F,MM,P) 1 "
"The Legend of Loon Lake" part II (MM,G,HP) 8 "

#199. (vol.17,#7)- April 1957 Cover:(DD,HDL) CB
"DD's Trip to the Giant Stars"*!! CB (GY)(great stuff)10 pages
"Zeke's Brick-Eating Termites"* (LBW) 6 "
"The Woodland Fisherman"* (P,MM) 4 "
"Lucky Charm" text & illo (MM,M&F,MM) 1 "
"The Legend of Loon Lake" part III (MM,G,HP) 8 "

#200: (vol 17,#8)- May 1957 cover:(DD,HDL) CB
"Donald's Pet-Sitting Service"*: CB (#360) 10 pages
"Zeke's Kite Offensive"* (LBW) 6 "
"Pluto & the Lost Parrot"* (P,M&F) 4 "
"Goofy's Invention" text & illo (MM,MM,G) 1 "
"The Phantom Fires" part I (MM,G) 8 "

#201. (vol 17,#9)- June 1957 cover:(DD,HDL)
"Gyro's Super Dye & the Duckburg Reservoir"*CB(DD,GY) 10 pages
"Zeke and the Pie-Eyed Peeper Bird-Watchers"* (LBW) 6 "
"Pluto and the Little Boy Lost"* (P,MM) 4 "
"Dumbo's Rainbow" text & illo (Dumbo, Timothy) 1 "
"The Phantom Fires" part II (MM,G) 8 "

#202: (vol.17,#10)- July 1957 cover:(DD,HDL)
"Scrooge McDuck & the Rainmaker Rain-Maker"*CB(DD,U$) 10 pages
"Zeke Wolf, Tennis Champ"* (LBW) \-(#351) 6 "
"Pluto's Birthday Party"* (P,MM) 4 "
"The Goofy Vacation" text & illo (G,MM) 1 "
"The Phantom Fires" part III (MM,G) 8 "

#203: (vol.17,#11)- August 1957 cover:(DD,HDL)
"Donald Duck, Champion Delivery Boy"*CB (#374) 10 pages
"LBW Turns a Little TOO Bad"* (LBW)(last appearance)6 "
"Pluto the Fireman-Dog Hero"* (P) (" " ¼ "
"A Will & a Way" text & illo (MM,MM,C&D) 1 "
"The Crystal Ball Quest" part I (MM,G,MM) 8 "

#204. (vol.17,#12)- September 1957 cover:(DD,HDL)
"LL Cleans the Mt Rushmore Bust of Sen.Snoggin"*CB(DA)10 pages
"Scamp Visits the Country"* (1st S WDC&S appearance) 5 "
"Donna Duck,the Pesky Lumberjack"* (C&D,DD) 6 "
"The Hungry Hunters" text & illo (MM,G,MM) 1 "
"The Crystal Ball Quest" part II (MM,G) 7 "

#205: (vol.18,#1)- October 1957 cover:(DD,HDL)
"Donald vs.Gladstone:the Prize Apple Crop"*:CB(DA)(#367)10 pgs.
"Scamp Meets a Weasel"* (S) 6 "
"The Owl Who Came to Dinner"* (C&D) 5 "
"Dumbo's Surprise" text & illo (DD,HDL,MM,MM,GD,G,etc)1 "
"The Sunken City" part I (MM,G,HP) 8 "

#206: (vol.18,#2)- November 1957 cover:(DD,HDL) CB
"Sagmore Springs Motel - DD, Manager"*:CB(DD,U$)(#355) 10 pages
"Brown Like Me"* (S) 5 "
"Chip & Dale Meet Black Pete"* (C&D,HP) 5 "
"The Halloween Mistake" text & illo (C&D,MM,MM) 1 "
"The Sunken City" part III (MM,G,HP) 8 "

#207: (vol.18,#3)- December 1957 cover:(DD,HDL) CB
"DD vs.GG vs.U$:the Wild Burro Contest"*:CB (#379) 10 pages
"Mother's Little Helper?"* (S) 5 "
"Chip & Dale's Trip to Florida"* (C&D,DD) 5 "
"First Things First" text & illo (MM,MM,G,DA,GD) 1 "
"The Sunken City" part III (MM,G,HP) 8 "

#208: (vol.18,#4)- January 1958 cover:(DD,HDL) CB
"Huey, Dewey & Louie's Personal Reindeer"*CB (DD,GG)(#376)10pgs.
"In Search of Adventure"* (S) 5 "
"Fair Catch" (C&D,HP,B'rer Fox) 5 "
"The Christmas Puzzle" text & illo (MM,MM,DD) 1 "
"The Mystery of Lonely Valley" part I (MM,G,DD) 8 "

#209: (vol.18,#5)- February 1958 cover:(DD) CB
"The Mountain Mailman & the Mini-Copter"*CB(DD)(#386) 10 pages
"Scamp's Pop-Up-Pup Campaign"* (S) 5 "
"Chip & Dale, Kings of the Forest"* (C&D,Lumpjaw) 6 "
"Broken Resolutions" text & illo (MM,MM,G) 1 "
"The Mystery of Lonely Valley" part II (MM,G) 8 "

#210: (vol.18,#6)- March 1958 cover:(DD,HDL)
"Donald Duck, Champion Baker"*CB (J;W) (#396) 10 pages
"Wild in the Deep Woods"* (S) 5 "
"The Roving Skunk Sisters"* (C&D,Lumpjaw) 5 "
"Uncle Scrooge's Valentines" text & illo (DD,HDL,etc) 1 "
"The Mystery of Lonely Valley" part III (MM,G,DD). 9 "

This index is augmented by writer/director data sent to me by David Michalinie and Len Wolinsky. Thanx and a tip o' the hat.
A few more director credits here for parts 1 & 2--
#3:Allen Reisner; #18:William Clenton; #48:Doug Heyes; #53: Jack Smight.

Bob Reed sends in the following data for an episode I was a bit sketchy on last time --

#58: "Long Distance Call" (3/31/61) w:Charles Beaumont; d:J.Sheldon
Billy worries mommy when he begins talking to dead granny on a toy telephone the kindly old lady gave him before she passed on.
cast-- Billy Bayles Billy Mumy!, Chris Bayles.Philip Abbott; Sylvia Bayles:Patricia Smith; Granma.Lily Darvas.

And here's the plot missing from #47: when Henry Corwin, a heavy-drinking department store Santa Claus, is fired, he finds Santa's own bag of presents...and decides to use the magic bottomless sack of gifts to bring Xmas to "the shabby ones"of life.
Also, in reference to #52 ("A Penny for Your Thoughts"), Hector (Dick York) obtained his ESP abilities not by being hit by a car, but (somehow) by pitching a coin into a newsman's box which stood on its end. Hector later loses his powers by knocking the same coin over after it has stood for some time. Onward...
RS - Rod Serling

#66: "Two" (9/15/61) w Montgomery Pittman d Boris Sagal
Five years after a nuclear war has destroyed the world, the last 2 survivors meet; having been combatants on opposite sides of the conflict, neither speaks the others language.
cast-- Charles Bronson, Elizabeth Montgomery

#67. "The Arrival" (9/22/61) w:RS
Flight 107 is on time. The plane lands. Taxis across the runway. The motor stops. The hatches are opened. There's no one aboard.
cast-- Grant Sheckley:Harold Stone, Paul Malloy:Fred Wayne.

#68: "The Shelter" (9/29/61) w:RS
Dr.William Stockton, owner of a fall-out shelter only large enuff for his wife, son & self, is celebrating his birthday at home with a group of close friends -- when the alert sirens sound. Sticky.
cast-- William.Larry Gates, Grace Peggy Stewart, Paul.Mike Burns; Jerry Harlowe Jack Albertson.; Mrs.Harlowe Jo Helton; Marty Weiss: Joseph Bernard, Henderson:Sandy Kenyon

#69: "The Passerby" (10/6/61) w:RS d.Elliott Silverstein
Sgt.Baxter, a weary confederate soldier returning home, stops at a burned-out mansion & meets a woman, Lavina Goodwin, who is a-waiting the return of her soldier husband. Weird, huh?
cast-- Baxter:James Gregory; Lavinia:Joanne Linville; Jud:W.Harding.

#70: "A Game of Pool" (10/13/61) w:George Clayton Johnson
Jesse Cardiff, slickest pool player on Chicago's Randolph Street, gets his chance to challenge the great (late) Fats Brown.
cast-- Fats:Jonathan Winters!!!!!; Jesse:Jack Klugman.

#71: "The Mirror" (10/20/61) w:RS d:Don Medford
Latin American "liberator" Ramos Clemente sentances the deposed dictator to death, and the old fellow warns Ramos that he will begin seeing visions of enemies in the palace hall mirror.
cast-- Ramos:Peter Falk!, DeCruz:Will Kuluva; priest Vladimir Sokoloff; Cristo:Tony Carbone; D'Allesandro:Richard Karlan.

#72: "The Grave" (10/27/61)wdd:Montgomery Pittman
Hired gun Conny Miller, who has dogged outlaw Dinto Sykes' trail for months, is finally warned by the dying badguy that if Miller ever comes near Sykes' grave, he'll reach up and get 'im!
cast-- Conny:Lee Marvin!; Dinto:Richard Geary; Corcoran:Strother Martin!!!; Johnny:James Best; Ione Sykes:Ellen Willard.

#73: "It's a Good Life" (11/3/61) w:Jerome Bixby d:Jim Sheldon
Peaksville, Ohio, isn't on the map anymore (or is the rest of the world gone) and it's the handiwork of 6-year-old Anthony Fremont, a bad lil' boy with omnipotent mental powers.
cast-- Anthony Billy Mumy!; dad.John Larch; Mrs Fremont:Chloris Leachman; Bill Soames.Tom Hatcher; Aunt Amy:Alice Frost; Dan Hollis:Don Keefer. ("Anthony! Wish him into the cornfield!")

#74: "Death's Head Revisited" (11/10/61)w:RS d:Don Medford
Nazi war-atrocity fugitive Gunther Lutze visits the site of his old concentration camp, and is confronted by a former in-mate.
cast-- Lutze Oscar Beregi; Becker.Joseph Schildkraut; innkeeper: Karen Verne; taxi driver:Robert Boone; doctor:Ben Wright; victim:Chuck Fox; Viktor Dimitrias Sayte:himself.

#75: "The Midnight Sun" (11/17/61) w:RS d:Anton Leader
When the Earth inexplicably begins moving toward the sun, Norma Forest & her landlady decide to try to stick it out in the heat of the city instead of heading for the countryside with the rest
cast-- Norma:Lois Nettleton; Mrs.Bronson:Betty Garde; man:Tom (Sgt.Valis)Reese; repairman:Ned Glass.

#76: "Still Valley" (11/24/61) w:Manley Wade Wellman & RS
Confederate scout Joe Paradine enters a valley in search of Yankee soldiers - and finds a whole company frozen like statues.
cast-- Paradine:Gary Merrill; old man:Vaughn Taylor; William Dauger Ben Cooper; Lt.:Mark Tapscott; Mallory:Jack Mann.

#77: "The Jungle" (12/1/61) w:Charles Beaumont
Engineering executive Alan Richards decides his company can go ahead & build that dam in in Africa -- even though the natives promise to put one plenty big curse on great concrete monster.
cast-- Alan:John Dehner; Doris:Emily McLaughlin; Chad:Walter Brooke; Templeton:Hugh Sanders.

#78: "Once Upon a Time" (12/15/61) w:Richard Matheson; d:N.McLeod
1890 janiter Woodrow Mulligan is discontented with the times he lives in; then he runs afoul of a time machine and finds himself in a REAL mess: 1962. (Ha! He should hang around another 14 years.)
cast-- Woodrow:Buster Keaton!; Prof.Hollo:Stanley Adams; repairman: Jesse White!; Prof.Gilbert:Milt Parsons; Fenwick:George Stone.

#79: "Five Characters in Search of an Exit" (12/22/61)
w RS & Marion Petal d:Lamont Johnson
A ballet dancer, a major, a clown, a tramp & a bagpipe player find themselves suddenly sealed in an inescapable cylindrical object. And you thought YOU had troubles.
cast-- dancer:Susan Harrison; major:William Windom; clown Murray Matheson; tramp.Kelton Garwood; bagpiper:Clark Allen.

#80: "A Quality of Mercy"(12/29/61) w:Sam Rolfe & RS; d:Buzz Kulik
1944: Lt.Katell is about to lead an attack on some Japs holed up in a cave when he has a vision from the enemies' viewpoint.
cast-- Katell:Dean Stockwell; Camsarno:Albert Salmi; Hansen:Leonard Nimoy!; Watkins:Rayford Barnes; Nemachek:Ralph Votrain.

#81: "Nothing in the Dark" (1/5/62)w:George Johnson d:Lamont Johnson
When aging Wanda Dunn refuses to move from her condemned tenement, a policeman shows up whom she fears to be Death himself (itself?).
cast-- policeman:Robert Redford!; Wanda:Gladys Cooper; contractor: R.G.Armstrong.

#82: "One More Pallbearer" (1/12/62) w:RS
Wealthy eccentric Paul Radin informs 3 old enemies that, though he believes the world is about to blow up, they may take refuge from the blast in his bomb shelter.
cast-- Radin:Joseph Ruisman; Mrs.Langford:Katharine Squire; Reverend Hughes.Gage Clark; Col.Hawthorne:Trevor Bardette, electricians:Josip Elic, Robert Snyder; policeman:Ray Galvin.

#83: "Dead Man's Shoes" (1/19/62) w Charles Beaumont
When skid-row derelict Nate Eladson appropriates the foot-wear off the body of well-healed & rubbed-out mobster Dane Woodrow, he finds the shoes taking him irresistibly to Dane's old digs.
cast-- Nate:Warren Stevens; Wilma:Joan Marshall; Dagget:Richard Devon; Chips:Ben Wright; Sam:Harry Swoger; Ben:Ken Hagerthy.

#84: "The Hunt"(1/26/62) w:Earl Hamner Jr.?! d:Monty Pittman
Though Ryder Simpson's wife warns him of evil omens, he still insists on going off on a 'coon hunt with his ol' dog Rip.
cast-- Ryder:Arthur Hunnicutt!; Rachel Simpson:Jeanette Nolan; gatekeeper:Robert Foulk!; messenger:Dexter Dupont; Tillman Miller:Orville Sherman; ol' Rip:John-Boy Walton.

#85: "Showdown With Rance McGrew"(2/2/62) w:RS
Rance McGrew, a TV cowboy star who can outdraw, outshoot & outride any badguys he's not gunn' tube, unaccountably finds himself face-to-face with the real Jesse James.
cast-- Rance:Larry Blyden; Jesse:Arch Johnson; actor "Jesse James": Robert Kline; director:Robert Cornthwaite.

#86: "Kick the Can" (2/9/62) w:George Johnson d:Lamont Johnson
Charles Whitley tells his fellow senior-citizens-home residents that the secret of remaining young is to play children's games.
cast-- Charles:Ernest Truex; Ben Conroy:Russell Collins; Cox: John Marley; Fristag.Hank Patterson!; Agee:Earle Hodgins; Mrs. Summers:Marjorie Bennett; Mrs.Donsley:Lenore Shanewise.

#87: "A Piano in the House" (2/16/62) w:Earl Hamner Jr.
Theatric critic Fitzgerald Fortune notices that music from a junk shop player-piano compels people to reveal their true feelings.
cast-- Fortune:Barry Morse; Esther Fortune:Joan Hackett; Gregory Walker:Don Durant; player-piano:Granpa Walton.

#88: "The Last Rites of Jeff Myrtlebank"(2/23/62)w & d:Monty Pittman
The eulogy being performed for Jeff Myrtlebank in a small Arkansas church seems a tad premature when Jeff sits up in his coffin.
cast-- Jeff:James Best; Comfort Gatewood:Sherry Jackson; Orgren Gatewood:Lance Fuller; Pa Myrtlebank:Ralph Moody; Doc:Edgar Buchanan.

#89: "To Serve Man" (3/2/62) w:Damon Knight & RS d:Richard L.Bare
Giant aliens arrive on Earth and offer the UN a plan to end war -- and give Earthlings free trips to their planet for purposes put forth in their hand-book "To Serve Man"(a guide for alien gourmets).
cast-- Lloyd Bochner, Susan Cummings, Theo Marcuse, Hardy Albright, Carleton Young; alien:Richard ("Kaliem") Kiel.

#90: "The Fugitive" (3/9/62) w:Charles Beaumont
Crippled short-in, lil' Jenny Lewis, isn't lonely -- she receives regular visits from her little magic friend Ben.
cast-- Ben:J.Pat O'Malley!; Jenny:Susan Gordon; Mrs.Conn:Nancy Kulp; man:Wesley Lau, Paul Tripp.

#91: "Little Girl Lost" (3/16/62) w:Richard Matheson d:Paul Stewart
Chris & Ruth Miller are shocked to find that their playful daughter Tina has crawled under her bed -- and through a dimensional warp!
cast-- Chris:Robert Sampson; Ruth:Sarah Marshall; Bill:Charles Aidman; Tina:Tracy Stratford.

#92: "Person to Persons Unknown" (3/23/62) w:Charles Beaumont
David Gurney awakens with a crashing hangover, plus a wife (and life) that claims to have never seen him before.
cast-- David:Richard Long; 1st Wife:Shirley Ballard; Dr.Koslenko: Frank Silvera; 2nd Wife:Julie Van Zandt; Mr.Haburtine:Ed Glover.

#93: "The Little People" (3/30/62) w:RS d:William Claxton
Space Pilots William Fletcher & Peter Craig are forced to crash land on a strange alien planet with diminutive natives.
cast-- Peter:Joe Maross; William:Claude Akins!; spaceman:Michael Ford, Don Rhodes.

#94: "Four O'Clock" (4/6/62) w:RS d:Lamont Johnson
Oliver Crangle's twisted mind produces a list of all the evil people on Earth - and he spends a great deal of time making phone calls designed to get them fired from their jobs.
cast-- Oliver:Theodore Bikel; Mrs.Lucas:Phyllis Love; Mrs.Williams: Moyna MacGill; Hall:Linden Chiles.

#95: "Hocus Pocus & Frisby" (4/13/62) w:RS
The citizens of Pitchville Flats have long-since ceased to believe general-store keeper old man Frisby who likes to spin tall tales -- and now Frisby encounters extra-terrestrial critters.
cast-- Frisby:Andy Devine!!; critters:Milton Selzer, Larry Breitman, Peter Brocco; Mitchell:Howard(Floyd)McNear; Scanlon:Dabbs Greer.

#96: "The Trade-Ins" (4/20/62) w:RS
Elderly Mr.&Mrs.John Holt pay a visit to Mr.Vance, representative of the New Life Corporation, whose firm will give them young bodies.
cast--John:Joseph Schildkraut; Martha Holt:Alma Platt; Mr.Vance: Noah Keen; Farraday:Theo Marcuse; young John:Edson Stroll; gamblers:Terry Demarney, Billy Vincent; receptionist:Mary McMahon.

#97: "The Gift" (4/27/62) w:RS
Siesta time in a small Mexican village is disturbed when a policeman appears with the body of a comrad slain by a flying saucer guy.
cast-- Williams:Geoffrey Horne; Pedro:Edmund Vargas; doctor:Nico Minardos; Manuelo:Cliff Osmond; policeman:Paul Masursky

#98: "The Dummy" (5/4/62) w:RS
Jerry Etherson's ventriloquist act is wowing audiences...but alarming Jer when his dummy Willy begins ad-libbing his own wise-cracks.
cast-- Jerry:Cliff Robertson; Frank:Frank Sutton; Georgia:John Harmon; Noreen:Sandra Warner; doorkeeper:Ralph Manza; emcee:Rudy Dolan.

#99: "Young Man's Fancy" (5/11/62) w:Charles Beaumont
Alex Walker & bride Virginia return to Alex's home to sell the joint ...but Alex soon begins to change his mind about parting with the old homestead -- and I certainly hope there's more to this episode!
cast-- Alex:Alex Nicol; Virginia:Phyllis Thaxter; Mr. Wilkerson: Wallace Rooney.

#100: "I Sing the Body Electric" (5/18/62) w:Ray Bradbury!
An appropriate centennial episode: widower George Rogers has decided to give his 3 children a nursemaid ...a robot grandmother.
cast-- robot:Josephine Hutchinson; George:David White; Anne:Vernonica Cartwright; Tom:Charles Herbert.

#101: "Cavender Is Coming" (5/25/62) w:RS d:Chris Nyby
Lovable lively loser Agnes Grep is given a guardian angel to prevent her undeserved disasters -- lovable angel loser Cavender.
cast-- Agnes:Carol Burnett; Cavender:Jesse White!; Polk Howis Smith.

#102: "The Changing of the Guard" (6/1/62) w:RS
Prof.Ellis Fowler, a fixture at the Rock Hills Boys' School for over half-a-century, is given an unpleasant Christmas gift: a "request" for his retirement.
cast-- Fowler:Donald Pleasance!; headmaster:Liam Sullivan; housekeeper:Philippa Bevans; Graham:Bob Biheller.

NOTE: No third-season episodes were rerun (at least not during the third season); summer '62 reruns were composed of 1st & 2nd season episodes (you don't really wanna' list of those reruns! Please! No! Don't make me do it! I beg of you!)
The fourth season of "Twilight Zone" was the hour series that I've already indexed, ie, those 2½ years ago. Next issue: the 5th season.

No sooner than I completed last issue's first season index some writer credits, than I received a list of some from DC scripter (and former Loochvuhl buah) David Michelinie. I wanted to be sure to include the list here since a lot of "Thriller" was based on good solid pulp fiction. In the following index the slash is preceded by the author of the original story, and anteceded by the writer of the TV screenplay. "Thriller" 1st season writers...

#1: William O'Farrell/James Cavenaugh
#2 Robert Dozier
#3: Evelyn Berckman/Mel Goldberg
#4: Charlotte Armstrong/Eric ?
#5: Margaret Millar/Marie Baumer
#6: John Vlahos
#7: ?
#8: Dolores Hickens/Donald Sanford
#9: Charlotte Armstrong/Chas.Beaumont
#10:Donald S.Sanford
#11: ?
#12 Don Tracy/Oscar Millard
#13 Fredric Brown/John Knoubuhl
#14:Charl Armstrong/Howard Rodman
#15 Robert Bloch/Don Sanford
#16:Robert Bloch/Douglas Heyes
#17: ?
#18:John Holbrook Vance/Maxwell Shane & Stewart Jerome
#19:George Ballak
#20: ?
#21:Lionel White/John Knoubuhl
#22:Philip MacDonald/Robert Hardy Andrews
#23:John Clemens/Don Sanford
#24:Donald Sanford
#25 Ida Lupino
#26:Cornell Woolrich/J.Knoubuhl
#27: C.Woolrich/Don Sanford
#28:Robert Bloch/Barre Lyndon
#29:Robert Bloch/Robert Bloch
#30:Mary Elizabeth Councilman/ Don Sanford
#31:Robert Bloch/Robert Bloch
#32:August Derleth/Stephan Grendon/Don Sanford
#33:Harold Lamler/Alan Caillou
#34:Robert Arthur
#35: ?
#36:Robert E.Howard/J.Knoubuhl
#37:Harold Lamler/Robert Bloch

Bob Reed sends me the following data on the two episodes missing from last issue's index (#14 & 27).

#14. "Man in the Middle" (12/20/60)
When TV writer Sam Lynch overhears a plot to kidnap socialite Kay Salisbury, he promises the plotters that he won't interfere -- but they work him over anyhow and carry out their plan.
cast-- Sam:Mort Sahl; Kay:Sam Randall; Charles Salisbury:Frank Albertson; Mrs.Salisbury:Grace Albertson; Clark:Werner Klemperer.

And the title of episode #27 was that all time favorite,"pre-empted". In other words, on my index, the #27 was a bogus entry; therefore, this makes my #28-38 become #27-37. I suggest that you make the appropriate number changes & writer-credit additions directly into last issue's index, otherwise the usefulness of the log will be impaired.

#38: "What Beckoning Ghost" (9/18/61) w:Harold Lamler/Don Sanford
Heart-condition patient Mildred Beaumont returns home after a hospital siege, only to have visions of caskets & funeral dirges
cast-- Mildred:Judith Evelyn; Eric Beaumont:Tom Helmore; Lydia: Adele Mara; detective:Frank Wilcox.

#39: "Guillotine" (9/25/61) w:Cornell Woolrich/Charles Beaumont
Death row resident Robert Lamont asks his wife to help fulfill the unwritten law that if the executioner should die on the eve of the execution, the condemned man receives a full pardon. (!)
cast-- Robert:Alejandro Rey; Babette:Danielle DeMetz; DeParis: Robert Middleton; prison director:Gregory Morton.

#40: "The Premature Burial"(10/2/61)w:Fox/Doug Heyes/Bill Gordon
Dr.Thorne, who can't believe that the wedding-eve death of Edward Stapleton was by natural causes, exhumes the body.
cast-- Dr.Thorne:Boris Karloff!; Ed:Sidney Blackmer; Julian Boucher:Scott Marlowe.

#41: "The Weird Taylor" (10/16/61 & 5/14/62)w:Robert Bloch/Bloch
When occult dabbler Joe Smith accidentally causes his son's death, he decides to, for his next trick, bring sonny back to life.
cast-- Smith:George MacReady; Erik Conrad:Henry Jones!; Nicolai: Abraham Sofaer.

#42: "God Grants That She Lye Stille" (10/23/61 & 5/28/62) w:?
When Lady Margaret returns to the ancient manse where her ancestor Elspeth was burned at the stake, she has a vision of Ki's spirit.
cast-- Dr.Edward Stone:Ronald Howard; Lady Margaret:Sarah Marshall; vicar Weatherford:Henry Daniell!; nurse Ramona:Avis Scott.

#43: "Masquerade" (10/30/61) w:Henry Kuttner/Don Sanford
Another favorite episode with a classic twist ending (which I won't spoil for you if you still haven't seen it after 15 years)- a young couple caught in a rainstorm find themselves at a decaying mansion that looks like the type where there would be a crazed old man and talk of vampires - and that's the type it is.
cast-- Charlie & Rosamond Denham:Tom Poston! & Elizabeth Montgomery.; Jed Carta:John Carradine!; Lem Carta:Jack Lambert.

#44: "The Last of the Sommervilles"(11/6/61 & 6/4/62)w&d-Ida Lupino
Rutherford Sommerville, last heir of the family, returns to the ancestral home to put the touch on rich old Aunt Celia.
cast-- Dr.Farnham.Boris Karloff!; Ursula Sommerville:Phyllis Thaxter; Celia:Martha Hunt; Rutherford:Peter Walker.

#45: "Letter to a Lover" (11/13/61) w:Sheridan Gibney/Don Sanford
Andrew Lawrence suspects that his wife has murdered her psychiatrist.
cast-- Andrew:Murray Matheson; Sylvia Lawrence:Ann Todd; Donald Carver:Felix Deebank; Estelle Weber:Avis Scott.

#46: "A Third For Pinochle"(11/20/61) w:Mark Hanna & Boris Sobelman
On Oak Street there are two homes -- in one live the eccentric Pennsroyd sisters who need a third for pinochle, and in t'other lives henpecked Maynard Thispin who needs one less wife.
cast-- Maynard:Edward Andrews!!; Malba:Doro Merande; Mrs.Thispin: Ann Shoemaker.

#47 "The Closed Cabinet" (11/27/61) w:Ray Lenard & Jess Carneo
On her way to visit Cousin Lucy's English castle, Evie Bishop learns that her relative's castle reputedly has a curse on it.
cast-- Evie:Olive Sturgess; Alan Mervyn:David Frankham.

#48: "Dialogs With Death" (12/4/61) w:Robert Arthur/Arthur
1."Friend of the Dead":reporter Tom Ellison suggests that morgue attendant Pop Jenkins (who claims to be able to talk with his charges) interview a recent murder victim.
cast-- Pop:Boris Karloff!; Tom:Ed Nelson; Dan Gordon:Ben Hammer.
2."Welcome Home":escaped convict Dan Lejan & wife Nell pause at Dan's decaying family mansion, where they meet Aunt Emily & Uncle Col.Jackson, who are surprised somehow to find Dan among the living.
cast-- Col.Jackson:Boris Karloff!; Emily:Estelle Winwood, Dan: Ed Nelson.

#49: "Return of Andrew Bentley" (12/11/61 & 6/11/62)
w:August Derleth/Mark Sherer/Richard Matheson
Ellis & Sheila Corbett inherit yet another family mansion from yet another eccentric uncle; the condition is that they must check Uncle Amos' crypt daily to see that it hasn't been tampered with by a ghost named Andrew Bentley.
cast-- Ellis:John Newland; Sheila:Antoinette Bower; Uncle Amos: Termoee DeMarney; Dr.Weatherbee:Philip Bourneuf.

#50: "The Remarkable Mrs.Hawk" (12/18/61)w:Margarite St.Clair/Sanford
Educated hobo Jason Longfellow is familiar with the legend of Circe, and is disturbed by the number of friends who have disappeared while working for Mrs.Hawk while Mrs.Hawk's hog stock grows.
cast-- Jason:John Carradine!; Mrs.Hawk:Jo Van Fleet; Sheriff Willetts:Paul Newlan; Pete Grogan:Hal Baylor.

#51: "Portrait Without a Face" (12/25/61) w:Jason Wingreen
On a visit to the studio of an artist who was mysteriously slain with a medieval cross-bow bolt, art dealer Arthur Henshaw & the artist's wife find a strange scene on a previously blank canvas.
cast-- Henshaw:Robert Webber; Ann Moffat Jane Greer; Robertson: John Newland; Nat Fairchild:Brian Gaffikan.

#52: "An Attractive Family"(1/1/62) w:?
Maturing years & marriage haven't created a gulf between Dick Farrington & his sister Marion -- they still enjoy doing things together...like murdering each other's spouses.
cast-- Dick:Richard Long; Uncle Bart:Otto Kruger!!; Maj.Downey: Leo G.Carroll!!!; Jinny Willis:Joyce Bauliphant; Marion:Joan Tetzel; Constable Walker:Will Wright!; George Drake:Bill Mims.

#53: "Waxworks" (1/8/62) w:Robert Bloch/Robert Bloch
The first visitor to Pierre Jacqualin's traveling Rogue's Gallery Wax Museum is done in by a real-life murderer, and the police begin the search for a new candidate for the gallery of criminals.
cast-- Pierre:Oscar Homolka; Annette:Antoinette Bower; Det.Hudson: Ron Ely; Sgt.Dane:Alan Baxter; Lt.Bailey:Booth Coleman.

#54: "La Strega" (1/15/62 & 6/25/62) w:Alan Caillou
Artist Tonio Bellini intervenes when he finds the townsfolk of his village drowning the daughter of an alleged witch.
cast-- Tonio:Alejandro Rey; Luana:Ursula Andres; La Strega:Jean etta Nolan; Lt.Vincoli:Frank de Kova; Padre Luperi:Ernest Sarracino.

#55: "The Storm" (1/22/62 & 5/7/62)w:McKnight Malmar/William Gordon
When Janet Wilson arrives at her newly purchased estate, taxi driver Ed Brandies warns her that there are no phones, no servants, no neighbors, and if she stays there alone, maybe no Janet.
cast-- Janet:Nancy Kelly; Ben Wilson:David McLean; Ed:James Griffith.

#56: "A Wig for Miss Devore"(1/29/62 & 7/2/62)w:August Derleth/Sanford
Herbert Bleake, secretary to one-time star Sheila Devore, decides to blackmail producer Max Quinlan into giving Sheila a big comeback.
cast--Sheila:Patricia Barry; Herbert:John Fiedler!; George Machik: John Baragrey; Max:Herbert Radley.

#57: "The Hollow Watcher" (2/12/62) w:Jay Simms
When Hugo Wheeler tries to defend his wife Meg from being beaten by his tyrannical father Ortho, he receives a sound thrashing himself...& on recovering, Meg tells him he killed Ortho
cast-- Meg O'Danagh Wheeler:Audrey Dalton; Ian, the O'Danagh:Sean McClory; Ortho.Denver Pyle; Hugo:Warren Oates; Mason:Sandy Kenyon.

#58 "Cousin Tundifer" (2/19/62 & 7/9/62) w:Boris Sobelman
Miles Tundifer finds that one of the old mansions his rich cousin is restoring has the weird power to transport occupants back to the gay 90's -- & decides to use it to dispose of cousin Pontifer.
cast-- Miles:Edward Andrews!!; Queenie De Lyte:Sue Ann Langdon; Pontifer:Vaughn Taylor; Jack Passamstray:Howard McNear.

#59: "The Incredible Dr.Markesan" (2/26/62)
w:August Derleth/Mark Sherer/Donald Sanford
Broke & homeless, Fred & Molly Bancroft receive permission to stay at still-another-Uncle Konrad's still-another-mansion, but on arrival, they find the estate decayed & Konnie unhospitable.
cast-- Dr.Konrad Markesan:Boris Karloff!; Fred:Dick York; Molly: Carolyn Kearney; Prof.Angus Holden:Henry Hunter.

#60: "Flowers of Evil" (3/5/62) w:Hugh Walpole/Barre Lyndon
While working on some ledgers in a French medical-supply shop, Madalena hears a chuckling voice - but there's no one there... unless, of course, you count the skeleton next to her desk.
cast— Madalena:Luciana Paluzzi; Arno Lamt:Kevin Hagen; Maurice Raynard:Jack Weston; janitor:Vladimir Sokoloff.

#61: "Till Death Do Us Part" (3/12/62) w:Robert Bloch/Bloch
When undertaker Carl Somer's wife discovers that he's been having amorous mail correspondence with another woman, she raises a big stink about it -- and Carl decides to put in a lil' overtime.
cast-- Carl:Henry Jones!; Celia Hooper:Reta Shaw; Dr.O'Connor: Edgar Buchanan!; Elmer Hooper:Philip Ober; Myrtle Hooper:J.Brando.

PRIME-TIME NETWORK TV SCHEDULE — ONE OF THE LAST GOOD SEASONS: 1968 → NEXT ISSUE: the END of the TV DECADE 1969!

NIGHT / NETWORK	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
Sat. NBC	ADAM 12	GET SMART	the GHOST & MRS MUIR	SATURDAY NIGHT AT THE MOVIES				
Sat. CBS	the JACKIE GLEASON SHOW		MY 3 SONS	HOGAN'S HEROES	PETTICOAT JUNCTION	MANNIX		
Sat. ABC	the DATING GAME	the NEWLYWED GAME	the LAWRENCE WELK SHOW		HOLLYWOOD PALACE / the JOHNNIE CASH SHOW		LOCAL	
Sun. NBC	7:30 ADV. of HUCK FINN / WALT DISNEY'S	WONDERFUL WORLD of COLOR	the MOTHERS-IN-LAW	BONANZA			the BEAUTIFUL PHYLLIS DILLER SHOW / MY FRIEND TONY	
Sun. CBS	7:30 LASSIE / GENTLE BEN	the ED SULLIVAN SHOW		the SMOTHERS BROTHERS COMEDY HOUR / HEE HAW			MISSION: IMPOSSIBLE!	
Sun. ABC	7:30 LAND of the GIANTS	the F.B.I.		ABC SUNDAY NIGHT MOVIE				
Mon. NBC	I DREAM of JEANNIE	ROWAN & MARTIN'S LAUGH-IN		NBC MONDAY NIGHT AT THE MOVIES				
Mon. CBS	GUNSMOKE		HERE'S LUCY	MAYBERRY R.F.D.	FAMILY AFFAIR	the CAROL BURNETT SHOW / the JIMMIE RODGERS SHOW		
Mon. ABC	the AVENGERS!?!?		PEYTON PLACE I / GUNS of WILL SONNETT	the OUTCASTS		the BIG VALLEY / the DICK CAVETT SHOW		
Tue. NBC	the JERRY LEWIS SHOW / STAR TREK!?!?		JULIA	NBC TUESDAY NIGHT AT THE MOVIES				
Tue. CBS	LANCER		the RED SKELTON HOUR / the LIBERACE SHOW		the DORIS DAY SHOW	60 MINUTES or CBS NEWS HOUR		
Tue. ABC	the MOD SQUAD		IT TAKES A THIEF!		N.Y.P.D.	THAT'S LIFE / the DICK CAVETT SHOW		
Wed. NBC	the VIRGINIAN			KRAFT MUSIC HALL		the OUTSIDER		
Wed. CBS	DAKTARI / GLENN CAMPBELL / TARZAN		the GOOD GUYS	the BEVERLY HILLBILLIES	GREEN ACRES!?!?	the JONATHAN WINTERS SHOW!?!? / HAWAII 5-0		
Wed. ABC	HERE COME the BRIDES		PEYTON PLACE II / KING FAMILY	ABC WEDNESDAY NIGHT MOVIE				
Thur. NBC	DANIEL BOONE		IRONSIDE		DRAGNET 1969!	the DEAN MARTIN SHOW / the GOLDDIGGERS		
Thur. CBS	BLONDIE / the QUEE AND I / ANIMAL WORLD	HAWAII 5-0 / JONATHAN WINTERS!?!	the PRISONER!	CBS THURSDAY NIGHT MOVIE				
Thur. ABC	the UGLIEST GIRL in TOWN / THE FLYING NUN	the FLYING NUN / THAT GIRL	BEWITCHED	THAT GIRL / WHAT'S IT ALL ABOUT WORLD?	JOURNEY TO THE UNKNOWN / TOM JONES	LOCAL		
Fri. NBC	the HIGH CHAPARRAL		the NAME of the GAME			STAR TREK! / the SAINT!		
Fri. CBS	the WILD WILD WEST!		GOMER PYLE USMC	CBS FRIDAY NIGHT MOVIE				
Fri. ABC	OPERATION ENTERTAINMENT / TOM JONES / LET'S MAKE A DEAL		FELONY SQUAD / the JONI DAVIDSON SHOW	the DON RICKLES SHOW / GUNS of WILL SONNETT / JUDD FOR THE DEFENSE		JUDD FOR THE DEFENSE / the DICK CAVETT SHOW		

#62 "The Bride Who Died Twice" (3/19/62) w:Robert Hardy Andrews
Col.Sangriento has become the power behind Gen De La Verra's Latin American throne via blackmail, now, when there is need for a volunteer for a suicide mission, Sangriento suggests Capt.Fernandez -- who happens to be engaged to the General's daughter.
cast-- Consuela:Mala Powers. Gen. Eduardo Cianelli, Col.:Joe de Santis; Capt.:Robert Colbert; Sgt.:Carl Don; Miner:an 8 in "Stratego"

#63: "Kill My Love" (3/26/62) w:Donald S.Sanford
Anthea Jason thinks she has been "the other woman" in Guy Guthrie's life long enough, and demands he tell his wife he wants a divorce-- but Guy figures out another method for keeping Anthea (very) quiet.
cast-- Guy.Richard Carlson!; Olive Guthrie K.T.Stevens, Julian:David Kent; Dinah Duffay Patricia Breslin; Anthea:Casey Rogers.

#64: "Man of Mystery" (4/2/62) w:Robert Bloch/Robert Bloch
A certain factor will prevent PR man Harry Laxer from seeing his expo-book on former millionaire boss Joel Stone reach print: Harry is murdered in his hotal room.
cast-- Sherry Smith Mary Tyler Moore!; Joel Stone:John vanDreelen; Lee Waters:William Windom; Harry Laxer:William Phipps.

#65: "The Innocent Bystanders" (4/9/62) w:Robert Hardy Andrews
Grave-robbers Jacob Grant & John Patterson are real go-getters when it comes to supplying corpses to research scientists -- in fact, sometimes they even make their own dead bodies.
cast-- Bruce Evans.Steven Terrell; Klein:Janet Lake; Jacob John Anderson; Paterson:George Kennedy!; Vane:Thom Wymnn.

#66: (two seperate stories) (4/16/62) w:Boris Sobelman
1:"Murder on the Rocks": Myron Sills likes the luxurious manner in which his rich wife supports him - but he doesn't like her.
cast-- Lavinia Sills:Rosemary Murphy; Myron:Howard Morris; Gloria: Pamela Curran, Marcedes Marjorie Bennett.
2:"Goodbye, Dr.Bliss": Spinster librarian erroneously believes her seniority will assure her the head librarian job recently vacated at the college library. Can you bear the excitement?
cast-- Miss Alice Quimby:Rosemary Murphy; Dr.Wilfred Bliss:Howard Morris; Martha Foster:Jackie Russell; Mr.Sutter:Henry Brandt.

#67: "The Specialists" (4/30/62) w:Gordon Ash/John Kneubuhl
Someone has taken the ultimate step in seeing to it that Ray Coleman cannot tell what he knows to Pete Duncan & Joe Carter.
cast-- Duncan:Lin McCarthy; Helen Coleman:Susanne Lloyd; Martin Grecham:Ronald Howard; Carter:David Frankham; Galt:Sean McClory.

That's it for this trip (and maybe NEXT trip too). Till we meet again, send all questions on comics, TV, movies, pulps, radio, or animal husbandry to lil ol' me (and please include a few 13¢ stamps to cover my correspondence in tracking down answers):

Name Don Rosa ; 7410 Woodhill Valley Rd.; Louisville, KY; 40222

The Trivia Question, No Less

The first correct answer to last issue's question came from David Vineyard. The answers the fictitious secret-agent in "North by Northwest" was named "George Kaplan"(heh, heh -- I knew you wouldn't be able to find that in any movie credit lists); and as for the Hitchcock-movie-focal-points: the cymbal crash was in "The Man Who Knew Too Much", a battleship launch was what Bob Cummings failed to protect in "Saboteur", a cigarette lighter was the object used by Robert Walker to blackmail Farley Granger in "Strangers On a Train", a bottle of "dirt" turned out to be a bottle of secret uranium ore in "Notorious", and a set of latch keys did Ray Milland in in "Dial M for Murder"(though I believe a set of keys figured into "Notorious" and "To Catch a Thief").

This issue's queries are special Bicentennial Questions for you to wrestle with for a while:

A) What was the name of the man who designed Brainiac's brain-circuits?
B, Why did Lady Blackhawk turn to a life of crime?
C) Who's coming does the appearance of the Midgard Serpent precede?
D) Who invented Bugs Bunny's worst case of indigestion, the carrot bomb?
E) What does a duck feed a swimming pool full of man-eating fish?

Be seeing you... Don Rosa

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to. CRITIQUE, 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134

A few things to remember Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

THE VAUGHN BODE INDEX - $5.00 - 64 pages - Published by Cuyler W. Brooks Jr., 713 Paul Street, Newport News, Va. 23605

Unlike the Vaughn Bode memorial issue of RBCC (#121), this index of Bode's work was planned and carried out while Bode was still alive. Most all of the major work on it had been completed by June of last year, including the careful annotation of the index by Bode wherein he carefully checked all the entries himself and added enlightening comments at many points on the background of various strips and characters as well as interesting anecdotes. It was to be a very personalized index published on an artist while he was still alive. Unfortunately, as we all know, Vaughn never lived to see the final finished product. Things seemed to enter turmoil following Vaughn's sudden death and the index met one delay after another. But it has finally been published and it has been well worth the wait.

The front and back covers are in full color and are previously unpublished Bode illustrations. The back cover of Cheech Wizard standing next to a pyramid with a lizard inside is especially striking.

The index is edited by George Beahm (who provided valuable aide on my own Bode ish of RBCC) and Vaughn Bode dedicates the magazine to George in his introduction. George follows with his own editorial and then the meat of the publication unfolds. Six pages are devoted to Bode's life and times and five pages of that consists of an article written by Vaughn and includes various offbeat photos of himself.

The rest of the issue are generous portions devoted to Bode's Cartoon Concert, reprints of several of his strips, and thirty pages devoted to the actual index portion itself. Over fifty pieces of Bode art are published here, several of them full page drawings and strips. It is a true Bode bonanza!

RATING 10 / JAMES VAN HISE

FANDOM FUNNIES #2 - $1.00 - 32 pages - Published by Jay Zilber, 81 Webster Park, Columbus, Ohio 43214

In what is probably fandom's premiere humor and parody zine, we find an abundance of interesting and truly humorous material. Perhaps I found FANDOM FUNNIES funny because I read it late at night after taking half a Valium to ease a spell of nervous tension brought on by an overly-intense and seemingly incurable infatuation I have with a girl I first saw three years ago and have yet to actually meet. (How's that for a long sentence?) Or perhaps I found it funny because it's funny. (I hope I'm not getting too R.D. Laing-complex for you.)

I'm not about to analyze each and every page of this rag...er...publication, but rather I'll discuss in brief the items I found immediately to my laughable liking.

This issue's main selling point is its parody of the RBCC (which FANDOM FUNNIES redubs the ABCD - the ATOMIC BLAST COMIC DIRECTOR). I actually laughed out loud at items like the phony letters page, phone CRITIQUE, and phony Don Rosa column renamed (more suitably) to ABCD DRASTIC FUBAR CENTER. Also funny was THE PIGEONHOLE.

The funniest, though, was DON ROSA's self-parody. Don did the drawings, which are some of the best he's done yet, and Jay Zilber wrote the goofy copy, which was a perfect adaptation of the general style and atmosphere of the INFORMATION CENTER.

There was only one aspect about FANDOM FUNNIES #2 that is tempting me to send Jay Zilber a letter bomb. Nowhere in the RBCC parody am I parodied. I was looking forward to being creatively cut to size, since I have been with the RBCC for several years. But no. I had to be disappointed. Thanks, Jay. Thanks a heap. Don't be surprised one day when your hands are suddenly blown off, as well as a large portion of your face, when you open a seemingly innocent letter. What do you think your fiancee will think of this stupid hobby then?

RATING 7 / MARK BURBEY

MEDIA SPOTLIGHT #1 - $1.00 - 24 pages, tabloid (11 x 14) Published by Irjax Enterprises, inc., 13016 Saint Charles Place, Rockville, Maryland 20853

If there's anything I can't stand, it's a bad fanzine that claims to be "that rarest and most valuable of prises (sic)", and this is it. In his editorial (easily the most obnoxious I have ever read) the editor, Hal Schuster, goes on to claim that his publication "was created to fill a vacume (sic), to satisfy the craving of millions of STAR TREK, movie, television, and comic fans, for a quality publication with professional writing, dynamic artwork, rare photos devoted to their dearest interests". He also goes on to vilify those Star Trek fanzines "written by hack writers with a deep

love for the dollar" when his own is the worst example of that very thing I have ever seen!

Of all the Star Trek articles in this issue, the lead article, "The Spirit Of Star Trek" by Hal Schuster is the only one of any redeeming value and it just repeats what everyone else says about Star Trek now. That it shows a positive future.

A full page is devoted to a "mini-bio" of Leonard Nimoy although the actual information only covers an eighth of the page.

"You Can Tell A Book By Its Cover" by Lyn Lango takes the premise that 85% of the blondes on Star Trek were dizzy and 85% of the brunettes smart, and makes an article out of it. Of all the elements of Star Trek this is all she could find to write about? Who really cares whether this hypothesis is valid or not? It imparts no knowledge and accomplishes no purpose. At least it's only one page long.

"So You Want To Build A Bridge?" by Morris Schaeffer starts out looking valid and valuable but degenerates into two pages of non-information as it tells you no more than you knew before you started this article about a college club planning to build a replica of the Enterprise bridge. It goes nowhere. Does not tell you what these people actually discovered in their plans to build (other than how much money they think it will cost), and ends by saying "By the time this article appears in print, the first 10% of the Bridge will probably be completed." So what?

The four page Star Trek pull out section lists all the first season episodes and eight of the second season episodes (with authors and guest stars) and includes a lot of fair to badly reproduced stills.

"Stardate 2001" by William Gibbons discusses some of the merits of Star Trek, refers to particular episodes by incident but not by title, and says that Star Trek was on for 3 1/2 years (1966-70). Sorry, but it was only three (1966-69). Don't these people believe in research?

A bad full page drawing of the Enterprise and a child's face also includes the words to what is supposed to be the Prime Directive. The writing is as good as the drawing.

An interview with Gene Roddenberry is actually a page of four stills and a recounting of a lecture Roddenberry gave at the University of Maryland in January. By recounting, I mean that it just mentions some of the things he said. It's not a transcript (Why do that, that would be interesting and stand out like a sore thumb from everything else).

The remainder of the issue is comprised of a couple movie and tv reviews, a bunch of ads, and a pretty good cover drawing of Kirk and Spock swiped from a still. If the rest of the zine were as good as the cover, it would be pretty good. Instead we have a publication which is poorly edited, acutely underwritten, and suffering from a terminal lack of imagination; accomplishing none of the poorly spelled objectives the editorial claims for it.

RATING 1 / JAMES VAN HISE

PITTSBURGH COMIX AND FANDOM #2 - $1.35 - 40 pages - Published by the Pittsburgh Comix Club, c/o Ben Pondexter, 827 Anaheim Street, Pittsburgh, Pa. 15219

The first thing you notice about this fanzine is its fine appearance in both choice of paper and printing. The quality of the contents is almost up to the quality of the package.

There is a brief article on Edgar Rice Burroughs (nothing new), a short tribute to Vaughn Bode', several illustrations of good quality by H. Dean Cupec, Ed Lancaster, Gary Sassaman, and others, two illustrated stories by Tom Norman (not bad), one by Ed Lancaster (better but imitative of Metzger), and a long interview with Roy Thomas.

The Thomas interview was previously published by the club in its July Con Special of last year, but well deserves a wider audience.

RATING B / J. B. CLIFFORD, JR.

TIM CORRIGAN'S SUPERHERO COMICS #6 - $1.25, 64 pages, 5 1/2 X 8 1/2

TIM CORRIGAN PRESENTS: ELASTICWORM #2 - 65¢, 36 pages, 5 1/2 X 8 1/2 - Published by Tim Corrigan, 94 MacArthur Road, Rochester, New York 14615

One would not review these as he would review other strip magazines such as BADTIME STORIES, PHASE or HOT STUF. You have to look at publications such as these as smaller parts of larger entities; as prime examples of an entire genre: the amateur-comic-strip genre.

What editor-writer-artist-publisher Tim Corrigan has set out to do is create and manage his own fan-staffed comic company, meant primarily for consumption by fandom. Corrigan states in his editorial that he is doing this mainly for enjoyment, and plans to make no money from this effort whatsoever. He merely plans for the books to pay for themselves and have a good time playing the role of minor league Stan Lee.

The sixth issue of TIM CORRIGAN'S SUPERHERO COMICS probably represents the widest cross-section of what he has to offer. This fanzine contains seven strips ranging in artistic quality from good to barely tolerable. The majority of the material, though, usually remains at a pleasant medium. The writing is basically rather shallow and imitative, though much of it shows a genuine presence of imagination. The writers usually fall back on old, hackneyed concepts and cliche's, utilizing only the very basic ingredients found in barbarian stories, superhero stories, etc. In other words, they take the empty husk of a concept, say, a superhero concept; gather together the basic ingredients, i.e. fight scenes, helpless woman, outlandish costumes, super villains, et cetera, but they fail to provide much in the way of creative plotting or meaningful interactions that would give the strip substance.

The artwork, in most cases, is surprisingly good. No matter how crude the actual execution of the actual art might be, these guys know perspective, construction and dynamics. The best of the lot in TIM CORRIGAN'S SUPERHERO COMICS are Tim Corrigan, Craig Boldman, and Charley Parker. Corrigan, though evidently influenced by Kirby, also does a strip that reminds me slightly of Tim Boxell. Boldman is a creative artist who utilizes the combined cartoony styles of Landon Chesney and Grass Green. Parker is probably the best out of all of them. Though the overall appearance of his art is rather fannish, it's very tight and very stylish. I wouldn't be at all surprised to find this guy working for Marvel one day.

ELASTICWORM #2, on the other hand, is a total waste as a fan effort or any other kind of effort. Tim Corrigan does everything here; the art, writing, everything, and I wasn't at all impressed. Though Corrigan turns in a much better job in his SUPERHERO COMICS, every character in ELASTICWORM is a worm, and they all look like clothed pencils.

RATING 6 / MARK BURBEY

BLAST! #10 - 25¢ - 18 pages (mimeo, side stapled) - Published by Harland Ronning, 3577 East 24th Avenue, Vancouver, B.C., CANADA V5R 1G7

Here is a modest mimeo-zine. There's a five page letter of opinion on comic collecting and fandom by John Kent which some will enjoy more than I did (our interests don't match), a two page comic strip of low quality, a well written review of the CAPTAIN CANUCK comic book, a look at a 'classic' comic (in this case, the 1968 MYSTERIOUS SUSPENSE), and a note on an unusual collectable

candy dish with the unlikely combination of Betty Boop and Mickey Mouse. A few letters, spot illustrations, and editorial comments fill out the 'zine.

RATING 5 / J. B. CLIFFORD, JR.

CINEFANTASTIQUE Vol. 5 Number 1 - $4.00, subs 4/$10.00 - 48 pages - Published by Fred Clarke, P.O. Box 270, Oak Park, ILL. 60303

Whereas some issues of CFQ have large articles devoted to past, and more traditional, SF films, others are devoted entirely to the fantasy film scene of right now. This issue is an example of the latter. The cover feature is "A Boy And His Dog", the movie released last year which is based on Harlan Ellison's story of the same name. The article on this film spans ten pages and goes back and forth from comments on the film to an interview with Harlan Ellison and the film's producer/director L.Q. Jones. Many stills are included and it's a very well done piece.

Ten pages are devoted to an analysis of the new fantasy film "Black Moon" as well as an interview with the film's director Louis Malle. Many stills are included here, several in color.

Two pages are devoted to "Logan's Run" and consist of four color stills from the film, four smaller color preliminary drawings, and a brief article.

Four pages are devoted to an article by Paul Mandell in which he discusses the greatness of the original version of "King Kong" and why the new versions will fail dismally, besides their basic rip-off nature. A full page color satirical drawing of what the new Kong film will be like is included. The drawing by Tim Hammell of Dino's Ding Dong captures the absurdity of what's being done beautifully.

Two stills from Bakshi's coming animated futuristic fantasy "War Wizard's" cover a full page and seem to indicate a new dimension and scope is coming in Bakshi's work.

There are also short articles/reviews on such films as "The UFO Incident", "Bugs Bunny Superstar" and others. A lot of notes on coming films are listed and the coming year seems to hold a lot in store for the fantasy and SF film fan.

The back cover has two color stills from "A Boy And His Dog".

It's another top notch issue of CFQ, still the finest magazine of SF, horror and fantasy films being published, or that ever has been published.

RATING 10 / JAMES VAN HISE

RADIX 2: RADIX INTERLUDE - 18 pages (side-stapled, mimeo) Published by Ron Rogers, P.O. Box 774, Christiansburg, VA. 24073

RADIX 2 is available for "almost anything", which means letter of comment, 40¢ or so, trade for your fanzine, etc. This issue is mostly rambling thoughts and news from the editor (interestingly written) plus letters of comment on the previous issue, all worth reading. There is also a mediocre piece of fiction, a book review, an opinion column, and a comics article on the occasional revival of old Quality Comics characters in the current comics.

The 'zine is mostly science fiction and comics oriented, but it touches other areas as well. Anyone with a taste for personalized small circulation fanzines should consider RADIX.

RATING 7 / J. B. CLIFFORD, JR.

THE MARVEL ART REVIEW #1-3 - 75¢ - subs 3/$1.80, 6/$3.50, 12/$6.85 - 32 pages (5 1/2 x 8 1/2) - Published monthly by Marvelous Art Comics, 142 Mill Hill Ave., Bridgeport, Conn. 06610

This zine is obviously from the title, aimed strictly at the Marvel fan. The cover of #1 is by Frank McLaughlin of Howard The Duck which is appropriate since Thom Fagan does a ten page analysis of the character inside. The analysis is good but whether this character deserves this close a look is up to your own judgment. "Around the Rack" is a regular feature in every issue in which about thirteen current issues of Marvel's titles are reviewed and although the reviews seem pretty objective, they do not come down as hard on some things as I would, such as the high number of bland artists in the Marvel stable. "The Defenders Cross Index" lists all the characters that have appeared in this title and in which issues. "Cash From The Stash" discusses the high prices being comanded for comics and how this is often from a manufactured shortage. The article chronicles the sorry state of collecting comics for enjoyment as it exists today. There is a one page letter column in number one from letters they received in response to their ads (?). Issue two has a good cover by Frank McLaughlin of the Warlock, a good article on Warlock by Thom Fagan, "Around the Rack" reviewing 24 comics this time, "Cash From The Stash" which reviews some Marvel oriented items this time, and a Hulk cross-index. Issue three has a fair cover of the Beast by Will Meugniot and an article on this character. "Around The Rack" reviews 25 comics this time. "Cash From The Stash" discusses comics which should become much in demand in the future, all Marvels of course. There's also a brief news column called "Marvel Mouthings!". The second part of the Hulk cross-index appears here as well as a page of letters. There are also a couple pages of ads.

All in all, this is one of the more intelligently produced Marvel zines I've seen and unlike many others I think this one will have a healthy future.

RATING 7 / JAMES VAN HISE

COMIC CRUSADER #17 - $1.00 - 40 pages - Published by Martin L. Greim, P.O. Box 132, Dedham, Mass. 02026

Martin Greim's COMIC CRUSADER has appeared irregularly over the past eight years; it has never been a major fanzine, but (if this last planned issue is any indication) it has often been a very good one.

My own exposure to the zine is only of this last issue; I had heard of it, mostly through Greim's TBG column, but had doubts as to its quality. However, Greim is definitely a far better fanzine editor/publisher than he is a columnist.

C.C. #17 leads off with an article by Bob Cosgrove on the "Man In Black", a Harvey Comics character from 1945 to 1966. The article is well researched and interesting, and well illustrated by Greim and Bill Black.

Another major feature is a Fukumitsu-Kato-Fujitake comic story, "Green Lamplight-Green Archer", in which these parodies of the occasional D.C. superheroes combat, with some ambivalence, porno movies.

Two interviews are also prominently featured. Stanly Pitt, Australia's leading comic illustrator, is interviewed by John Snowden; several fine examples of Pitt's art illustrate the article.

Dick Sprang, a major golden age Batman artist, is interviewed . It's a fine interview, very interesting, and is well illustrated by Fujitake, Kato, and Dave Hunt.

A Steve Ditko "message" strip is the last major contribution; Ditko is always worth reading even when he gets preachy, and this story is less heavy than most.

One page illustrations by Gil Kane, Ronn Foss, Dave Cockrum and Jim Steranko (cover) finish out this fanzine.

This is a good mix of material, all well handled.

RATING 9 / J. B. CLIFFORD, JR.

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COMIC COLLECTOR'S COMMENTS

BY HOWARD R SIEGEL

One of the nice things about writing an article that's nostalgiac in theme is that you can start it in December, finish it in February, mail it in for a June printing and still not be outdated in content. It's a Winter ritual....finding much needed room for new material in the closet I call my biblioteh. The process is simple. Recent comics are discarded. This time perhaps a thousand from 1965 to 1975 were the victims; but this year they would not be given away haplessly. I haven't had the chance to ask Chuck Green or Brian Walker how the sales were going; but we set up a little corner near the book counter at the entrance of the Museum of Cartoon Art where they are being sold at 50¢ per copy, proceeds to the Museum's maintenance. I know some smart shoppers are going to get some bargains because I did a quick check via the Overstreet "guide" and noted that there were some titles that Bob had listed at three or four times the asking price. My pleasure to have the needed space, the Museum's pleasure to get some needed revenue and a few cool panelologists are going to have the pleasure of filling in their runs at bargain prices. But I'm getting away from my point.....for while moving things around I came across some early issues of RBCC, the first half dozen that went to offset printing. Going through them touched the nostalgia button, for me, and hopefully for those of you who were into panelology at that time.

1966 didn't just mean Batman on TV or the introduction of mediocrity on the part of second class publishers. Sure, there were some turkeys like the stupidity of the ultra-camp Radio Comics material, and a Captain Marvel who split into six parts. There was also some good stuff. Harvey's Thriller Series gave us a bit of Williamson's best along with a Crandall or two. And what about Wally Wood's top notch work for Tower? So while this brief period was perhaps the most prolific in recent history so far as the number of publishers that were putting stuff onto the marketplace; it was also the time when fanzines and basic interest on the part of fandom was flourishing. Mike Vosaburg put out the sixth and last issue of Masquerader and did not fail to include several references about his favorite super hero, The Hawkman. Mike was practically a one man fosterer for the revival of this character, and his efforts were doubtlessly rewarded via Brave & Bold No. 34. Jerry Bails announced his Great Data Contest of 1967 via full page ads, the fact finding basis for his future "Collector's Guide" and "Who's Who". Powerman, Union Jack and The Demon were names of fan created heroes. The pros had not yet purloined them. At the City Squire Inn, Con Chairman Mark Hanerfeld let you spend 2½ days on Broadway attending the '67 convention for $4.00. The Alley Awards were made and the winners given something tangible by a committee that cared. Nukla, Thunderbolt and The Web were in the group of characters inviting you to attend via fanzine ads. A few years prior, Roy Thomas and Denny O'Neil visited the Greenwich Village apartment of Dave Kaler frequently. The seeds for future comic book ventures were planted there. The inexpensive way of accumulating a smattering of golden age material was via the IW and Super reprints available from "schlock houses" and discount stores that put them in POP bins next to combs and packages of stale cookies for anywhere from 7 cents to a dime each. Plastic Man, The Spirit, ME's Avenger #1, Dollman, Phantom Lady, Dynamic Man and a few others housed behind Andru & Esposito covers.

National was still at 909 Third Avenue, and Marv Wolfman's baloney throwing farewell party had not yet come to be. Marvel was in my old 625 Madison Avenue building, with a Hulk poster allerting you to the office door and samples of Dell Toy Company's Captain America Action Belt and Spiderman Yo-Yos were stashed on already overcrowded shelves in the ten by twenty foot bullpen. Don Newton was warming up on the sidelines while John Pantucchio was the premiere fanzine cover artist of the day. I still remember fledgling fans asking him for an autograph at the 1968 New York Con while Tony Isabella chaired a symposium of better known fan stars which included the aforementioned Mr. Hanerfeld and if my memory is correct, the Messrs. Paul Levitz, Len Wein and Marty Greim. Gordon Love was offering the last copies he had of Alter Ego #7 & #8. The respective feature articles were "The Saga of the Marvel Family-And That Was The End of Solomon Grundy" and "When Hawkhood Was In Flower-The JSA In Two Cases of Conscience". In those days we were quite interested in such themes. The reprints and "comebacks" were a long time in coming from Marvel and NPP. Forcing a guest piece from the retired Rick Weingroff, an early writing luminary, was considered a coupe for any fanzine editor. Howard Keltner and Buddy Saunders had put away their ink bottles and Larry Herndon was still playing an honest game. Texas Trio publications had run their course by 1967. And the mail! Ah!....How sweet it was, and plentiful. The postman complained that he couldn't get all the replies to my column into the box for the several weeks after the current issue of RBCC was mailed. I especially enjoyed the criticisms and corrections. Ask how high a pile of Action Comics and Superman would make from the first issue to the most recent, and several answers would come in giving the answer to the centimeter. Fans took their hobby seriously, no matter how inane the question might be. If you wanted to contribute an article to a fanzine about TV or movies, it had better concern a comic book character or a comic strip theme otherwise it was rejected as not being within the scope of panelology. In those days the horse came before the cart. The cover "schticks" then were "Pop-Art Series" & "Go-Go Checks", which didn't last too long as even Stan Lee and Julius Schwartz had to quickly concede that both efforts were juvenile. The biggest complaints about professional fraud were concerning the people that published fly-by-night B&W horror slicks, which were coming into their own as the afterbirth of EC comics. There was no great need for Stan Blair in 1966-67 because editors advertised like it was and mailed their products promptly. Since then, experimenting & crudeness have given way to professional quality publications that are almost guaranteed to be financial losers. The fan has changed and so have his buying habits. He reads reviews before he invests a farthing in a fanzine. That's the way it was.....

The most common complaints today about the value received for monies paid to acquire a comic book are: 1) not enough [illegible] count has dwindled fr[illegible] to 32 in thirty years and the price from 10¢ to 30¢. A 50% page loss at a cost increase of 300%. 2) Too many reprints or updated versions of old stories, a favorite cure-all when the editor is caught in a deadline hassle. 3) Too many commercial ads. As much as 25% of the page count nowadays is devoted to merchandising everything from T shirts and records to magic elixirs. All these criticisms are valid ones; but I have an additional one that could be considered a lost bonus for the reader..the full page ads for opcoming comics. You don't have to go back further than 5 or less years ago to remember some of the intriguing and dynamically illustrated displays by Marvel, or even the Direct Currents of DC. The feature is not one that was invented in the 1950s. As far back as the mid 30s comic book publishers were marquessing their wares. I can recall some of them being done like a trailer for a movie, so striking were they to the [illegible] minds of 35 years [illegible] curse everything [illegible] and now [illegible] anaology and [illegible] was to those of us who participated in it 35 years ago. We couldn't captivate todays audience with some of [illegible] to the [illegible] it represents the [illegible] publishar's ad of the 40s, and it's part of comics history.....

[illegible] more to do as [illegible] like to. Besides [illegible] ts (which has been a [illegible] ears what these pages fille[illegible] s, TV, radio, and [illegible] topics), the only other [illegible] I have been doing is a piece [illegible] sburgh Comix Club's bi-monthly [illegible] I get a list of the themes and do [illegible] eas articles for Gentle Ben and [illegible] great because I owe it to them. This [illegible] group has stick-to-it-iveness and un[illegible] her groups that form quic[illegible] [illegible] et as rapidly when a little inves[illegible] [illegible] t and money is found to [illegible] [illegible] tence, they've carried on ad[illegible] [illegible] years now. One of [illegible] es I particularly like is still timely. [illegible] s than a year old and is about Will [illegible] and The Spirit.....

[illegible]

I've often described a typical Spirit story as a two dimensional Warner Bros. mystery. [illegible] camera angles, background detail, they're [illegible] ner's childhood [illegible] ill[illegible] [illegible] e ghetto areas of New York City. Despite [illegible] swipes by modern artists, no one has ap[illegible] [illegible] Spirit's creator.

[illegible] timeless. It [illegible] that there has been, and unfortunately [illegible] ll be municipal crime. Wars begin and [illegible] tural disasters come and go. [illegible] Denny Colt fights and [illegible] a cornucopia of people, places [illegible] r has been able to [illegible] lps the dust off many stories about the man from Wildwood Cemetery and use them several times over. In fact, a select few have been re rinted more times than the origin of the Fantastic Four! From the original newspaper series to Police Comics to Harvey to Warren to indicate one route, with several making an ille al pit stop at Super Comics. In the beginning Warren would have its readers believe that the center color story, while it existed, was an original place, until about the seventh issue a date appeared. Comparing these to the originals, you can see the recent application of greys and blacks, which Eisner has applied out of necessity to compensate for the elimination of color. By luck, this has added mystique. The shadows cast upon the walls of Commissioner Dolan's office on a rain drenched night, with only the irregular beams of a street light giving evidence of a form standing in the corner. The smoking pipe, the pencil marks made by dripping water -- all dramatically instilling within the reader a sense of forboding. You can feel the scene. You immerse yourself into the panel and mentally become part of the chapter play. As I once said, you don't read Eisner, you study him. He has the ability to cause total participation page after page!

It has been said that The Spirit must be immortal to survive all the beatings and gunshot wounds inflicted on his person. When brought to task about what many consider the one aspect of the character that borders on fantasy, Eisner has answered his critics, "surely I'm entitled to one bit of literary license!" I'll buy that. At least his hero tears clothes, reeks blood, eats a sandwich in full view of the reader and loses many battles (but wins many more wars). You rarely see such human interest byplay in

C MIC COLLECTOR'S COMMENT

One of the "hot" topics of conversation amongst the pros seems to be the future packaging of comic books in light of the economics of producing them as well as changes in the retailing system. There is no doubt in my mind that the answer is the "giant" size (in terms of page count, not sheet dimensions) which would combine similar characters or subject matter into one book of original stories. NPP is heading in that direction with its Superman and Batman Family titles. I can see several avenues, such as one book led off by the J.L.A. and followed by perhaps the J.S.A. and individual stories containing solo efforts by each group's members. Or a weird-horror-mystery conglomeration led by Phantom Stranger and Swamp Thing, etc. 68 pages for 75 cents? Why not. It only cost a dime for the same amount thirty years ago.....

Since this is the time of year for awards, I'd like to give out a few of my own:

1) THE CARPET BAGGER OF THE YEAR AWARD to Jack Kirby, who went to several movies, read Newsweek religously and filled his trough with plot swipes galore. His calendar told him it was time to move on, so once again Mr. Kirby returned to Marvel for a tour of duty. No doubt his woman will still be sexless, his heroes' faces will follow the same mold and his name on the cover will sell the title.

2) THE I DON'T REALLY CARE AWARD presented to that group making a brohaha over the historical significance, value and which came first aspects of Motion Picture Funnies Weekly. Trade all your copies for the stats of Thunder #1 and then you'll have a real winner!

3) THE THANKS FOR ALL YOU'VE DONE AWARD sincerely presented to Mr. & Mrs. Stan Blair for years of thankless, expensive efforts to clean up the marketplace. Only ill health forced this ombundsman from handing over the reins. He accomplished much. He was a purist at his trade, backed by the encouragement and secretarial help of his lovely bride of many years. Long life and prosper to you both!

4) THE IT'S OBVIOUS AWARD OF THE YEAR to Marvel Comics, thanks to the change in conservative plots and use of characters on the part of NPP. There was once a time when a complete difference between both publishing houses was evident by their monthly products. Now, NPP's plots have become so confusing in certain titles; and the amount of fight panels contained therein, makes it obvious that the Marvel style is the one that's selling. After all, how many times can Batman team up with Wildcat?

5) THE ENIGMA OF THE YEAR AWARD to Charlton Comics, who would love to revive E-Man but are afraid that the title won't sell.

Although there has been many a written word about Al Williamson's present endeavor, Secret Agent Corrigan unfortunately doesn't have wide distribution. Here, then, is a sample of "Willie's" fantastic talent.....

the modern day super hero community. Dollar for dollar, I'd rather shell out a dollar and a quarter for a Warren Spirit than be led into Dullsville by a good deal of the output DC and Marvel are giving us.

Rumors continue to circulate about a Spirit movie. I hope they turn to fact. Move over Dolley Wilson. Sit down Mr. Eisner at the piano and play it again.....

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A look back five years. The 1971 Comic Art Fan Awards.....

Favorite Pro Comic Book - Conan
Favorite Pro Artist - Neal Adams
Favorite Pro Writer - Denny O'Neil
Favorite Pro Editor - Stan Lee
Favorite Pro Comic Book Character - Conan
Favorite Fanzine - TBG (fanzine?)
Favorite Fan Writer - Tony Isabella
Favorite Fan Artist - Dick Corben

Total ballots cast - 734

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Sorry for the split column readers. The electric job is broken. A new one is being procured for next issue's presentation.

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THE ODDS AND ENDS DEPT.

The incomparable DON NEWTON is now writing and drawing The Phantom for Charlton. No super villains in oddball costumes. Don is not Marvel oriented (thanks for the change of pace Cap'n.) so his first "heavy" will be an elderly chap replete with cape and double breasted suit named Dr. Raven. Don tells me that he's looking forward to the Summer so that he won't have to stay up til midnight every evening to meet deadlines. Charlton would like him to do more, but his teaching job and raising Tony comes first. And while I'm on the subject of Tony Newton, let it be known that he draws a mean Conan in crayon!

Going through the almanac, I came across the fact that the 1880 decade brought forth a star studded cast of comic strip creators. Bud Fisher (Mutt & Jeff), Fontaine Fox (Toonerville Trolley), Rube Goldberg (Boob McNutt), George McManus (Bringing Up Father), Sidney Smith (The Gumps), H.T. Webster (Egbert) and Russ Westover (Tillie the Toiler). Unhappily, they are all gone, but what a legacy they left us all.

Most newspaper strip creators do not put their best stuff in for Friday or Saturday editions because those are the weakest days of the week in terms of circulation.

Ripoff of the year thus far is the latest NPP giant dollar editions of Justice League and Superman Bicentennial Special. A buck for two Sekowsky reprints and five Tomahawk stories? Who's kidding who?

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THE BICENTENNIAL CAME TOO LATE!!!!

Three cheers for the red, white & blue! Unfurl Old Glory! This is 1976. If it had been 1746 and 1946, what a contribution the comic books could have made by mustering the recently retired symbolic super heroes who did their all in WWII and were now furloughed. Just think for the roster. Every publisher had one or three in their stable to offer the imaginery parade down Fifth Avenue. Some, like Ace Publications, used stars and stripes by the carload. To wit: Mr. America/Americommando & The Star Spangled Kid & Stripesy from DC; Captain & Ms. America, The Patriot and Major Liberty from Timely; Uncle Sam and Rusty Dugan & The Boyville Brigadiers from Quality; Super American from Fiction House; V-Man and U.S. Jones from Fox; The Flag, Lone Warrior, Captain Courageous and Unknown Soldier from Ave; Captain Freedom and The Spirit of 76 from Harvey; Major Victory from Dynamic; Minute Man from Fawcett; The Shield and Capt. Flag from MLJ; Fighting Yank and American Eagle from Nedor. That's just scratching the surface. The list could go on and on for several more pages.

Most of them protected the home front. Saboteurs were their main targets. Some, with great license, replaced whole divisions, armadas and air squadrons by themselves. Their leader was J. Edgar Hoover, with assistance by Franklin D. Roosevelt. They came from every walk of American life, many not knowing why or how they gained their strength and motivation. Legacies from ancestors who fought for our nation's independence. The commands of patriots housed in Freedom's Valhalla. The unearthing of a fallen heroes cache including costume and weapon. The fruits of a scientists war driven experimentation. Or just plain guts and eternal flow of adrenalin. No matter what, they all rose to the occasion and seemed unstopable in both actions and recitation of patriotic prose in the final panel of each story, when, in a showcase pose with arms on hips and legs spread apart, they faced the flag and promised us all that they would not rest until the conflict was over. Those of us who were teenagers during those years ate up every bit of it. It was all beautiful. It faded when the cause had been served, perhaps never to return at such a feverous pitch. Nevertheless, the red, white and blue garbed heroes of that comic book era would be perfect for 1976. A Steranko cover would be perfect for such a grouping. That's my suggestion for comic book's salute to the bicentennial.....

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NEW YORK, NEW YORK IT'S A WONDERFUL TOWN

Provided you hit it at the right time. The right time is not July or August. I recently spent a few free hours roaming the midtown area, heading up Madison Avenue to the Hammer Galleries for the Hal Cap exhibit. Near 57th Street, on the ground floor of the Marvel building is a smoke shop that always exhibits something of nostalgia in the window, old music sheets, magazines, pulps, comics. This time they had some 1939 Baseball Guides, a 1940s Little Lulu, and Big Band era sheet music. Interesting. It attracts a crowd. As a member of the Museum of Cartoon Art, I received an invitation to the Capp showing for the after five cocktail hour. I had hoped to meet Irwin Hasen, but he had come early in the afternoon and left by 4:30. Irwin is an exemplary member of the genre that successfully graduated from comic books to newspaper strips (Green Lantern to Dondi), when he and the late Gus Edson started the strip after completing a USO tour. But my specific questions would have dealt his comic book career, much of which is not known.

Somehow, I could not see the worth of Capp's paintings, some of which were in black and white. All were overblown oils of Li'l Abner panels and would have fit in with the camp era or pop art cycle. That he had managed to induce the world famous and prestigious art gallery to exhibit his works surprised me. Their forte' is Rembrandt and Picasso. I would have been more impressed with a showing of Frazetta, Adams or Newton oils. I thought the invitation card was nice enough however, to reprint on the next page.

On the way back, I stopped into a friend's book shop and looked at the May 1976 Bantam Books brochure. It said that to date their sales of Star Trek paperbacks totalled over 8.7 million copies and Doc Savage was at the 13.4 million mark since issue 1 in 1964.. Somehow I thought the figures would be larger. Then there was the first Star Trek outpost in the area, still catering to crowds who wait outside and push their way into a tiny store for memorabilia.

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... Bra..., Conte... 30 x 80

FOREWORD

Al Capp has been a major figure for over forty years in his professional medium as a cartoon artist. *Li'l Abner* and the immortal Capp characters of the Dogpatch, U.S.A. community have satirised American society thru their comments, situations and philosophies. Mr Capp has stated that, "any cartoon of any human or dog is influenced by the political atmosphere of the world it lives in. Comic art not only should say something about the status quo, it must." The inhabitants of this free-wheeling Ozark society, reflect from their characterization, prevailing American conditions and a way of life with a perfect blend of irony and humor that appeals to adults and children alike.

Al Capp believes that, "everything every cartoonist does springs from a single principle and that is to bring special understanding to subjects which the 'serious' painter is incapable of understanding, which is that humor is as important an aspect of living as any other. Often it's the only thing that makes life worth living." The qualities of irony and humor have been prominent in the comic strip (and now as represented in the canvases) since its inception in 1934.

United Features, recognizing Al Capp's creation as a conception of great potential and originality, published *Li'l Abner* on August 13, 1934 for the first time in eight newspapers. Significantly, in 1975, *Li'l Abner* had an audience of some ninety million who enjoyed Mr. Capp's brain children daily in one thousand newspapers. Furthermore, he appeared on the cover of Time as well as on radio and television, and has become a controversial writer and lecturer and a personality of international reputation.

Al Capp began painting six years ago after having reached the pinnacle of celebrity and financial success in the cartoon media. Now he has taken *Li'l Abner* into the art world. During April and May of 1975 Mr. Capp was given an exhibition of *Li'l Abner* and his Dogpatch Associates translated into acrylic paintings at the New York Cultural Center. This exhibition is now touring the U.S., Europe and Canada.

Hammer Galleries are pleased to present the first gallery showing of Al Capp's paintings. The works are done in black and white and in highly contrasting colors. All of his characters are brought "live to the screen" complete with blurbs and balloons which in this form seem to magnify the effects. He has said his paintings are "a combination of illustration and text, or painting and drama." We suggest they offer a novel art experience for our viewers and collectors and a respectful affirmation to all his long-standing devotees.

Victor F. Hammer

THIS IS WHAT YOU'RE MISSING BY NOT SUBSCRIBING TO THE EXCITING NEW ROCKET'S BLAST COMICOLLECTOR

This issue of the RBCC which you are holding in your hands is just an example of what you can have every six weeks, without fail, should you decide to subscribe (if you haven't already). As regular features, each issue presents "The Information Center" by Don Rosa, "The E.C. Artist Collector" by Larry Bigman, "Comic Collector's Comments" by Howard Siegel, and "Critique". Semi-regular features include "Dell Comics Are Good Comics" (which is usually each issue except when something special like the Kelly article in this issue runs) and Gary Brown's "Keyhole". The RBCC presents more new artwork each issue than ever before. Issues 124-127 presented a comic strip adaptation of the SF story "Subjectivity" drawn by Kerry Gammill, and this issue has the three page strip by Ron Wilber. Other such endeavors are planned. Recent issues featured covers by Steve Fabian, Mike Zeck and Tom Sutton and their work will again appear on issues in the very near future. The next issue, #129, is a special KING KONG issue with a front cover by Tom Sutton, and #130 will feature a full color painting by Sutton for the front cover. Don't hesitate any longer. Subscribe today. See page two.

GREAT EXPECTATIONS

KEN SMITH'S PHANTASMAGORIA

BY GEORGE BEAHM

In the summer of 1971, Kenneth Smith came to the New York Comicon with a fanzine called PHANTASMAGORIA that was thoroughly professional; the $2 price tag did not deter the comic fans, who were used to paying $5 for fanzines, but the science fiction fans thought $2 was far too much. ALGOL, TRUMPET, OUTWORLDS, and SCIENCE FICTION REVIEW were considerably cheaper and more digestable. Now, four years after the advent of the first issue of PHANTASMAGORIA, the major science fiction fanzines are under attack by sf fans as being professional zines, thereby making their publishers ineligible for the Hugo; critics maintain that because certain fanzines are taking advertisements and making money in the process, it isn't fannish and therefore shouldn't be eligible. The question is this: do those editors make enough money off their magazines to make a living at it? If it is a vocation, then it is a professional publication; if, however, it is an avocation, then it is still a fanzine, regardless of the method of printing and the price on the cover.

Part of the fault lies in the traditions of sf fandom. Jan Strnad, in RB-CC wrote in his column, "Eyeing the Egos,"

> Many more s-fers are outraged at having to pay for-real cash money for a fanzine. They say, Why can't I loc and get one free? What if I send you a stamp? How about some sample copies? Namely, sir, because I have yet to find a printer who will accept 800 letters of comment in payment for his work, and I'm not about to work my tail off at my low-paying campus job for six months just so I can hand you a free magazine. In other words, it costs me to put it out, so it costs you to get it.

Strnad's point is justified. Sf fanzines are, by and large, either dittoed or mimeographed. Their editions are small and relatively inexpensive to produce. Their editors can afford to trade copies, to send review copies, and to give them away for letters of comment. In comics fandom, the fans realize that to produce material by offset, to have color covers, to use fancy stock, and to utilize halftones and double burns costs money. And these comics fans pay the price: $5 for HERITAGE, $3 for SQUA-TRONT, $3 for ANOMALY, $5 for BADTIME STORIES. Their editors cannot afford the expense of giving away copies; they don't want to compromise with the fidelity of an original piece of art, so they spare no expense.

Unfortunately, PHANTASMAGORIA is caught between a rock and a hard place. If it catered to an SF fan's conception of a fanzine, it would be cheap in price and would be published by mimeograph; if it catered to a comic fan's conception it would be almost an art folio and nothing else. But the stories in it are a little harder to digest than the stories in "Spider-Man" and "The Fantastic Four."

Before I beat you over the head with the particular virtues that PHANTASMAGORIA holds for me, let's hear from Ken Smith in a self-interview:

I've seen Phantasmagoria, but I want to know just what's going on in them.
What have you got in mind with this magazine?
The contents don't all fit under a neat rule. The odd-numbered issues are given over to a series of myths or fables illustrating crises in the great animal civilizations from the history of evolution: the first issue of course did this with the reptiles, the third with fish, and the fifth will deal with insects. Seven will take up amphibians and nine, birds. The idea is to weave a complete world around the characterizations peculiar to each of these species, to deduce the values and social order that each kind of creature would naturally tend toward.

This is a continuing series?
Not in any obvious way. Once all the ages have been done, the fable-history will have a certain coherence to it--that is, the stories, in proper sequence (not the order they were published in), will have places in a more complex web of development. They can be seen to interlock and resonate with one another. Eventually.

This is an ongoing project?
Yes, and the even-numbered issues have nothing to do with that history. The even numbers' contents depend on what I happen to be working on in the way of stories and art: issue 2 has a couple of science fiction horror stories, a bit on the Orwellian side. Issue 4, going to press now will have a long dream-fantasy, a series of incredible episodes in the dream-life of a mysterious creature called Cereta. Issue 6 has a couple of stories aimed for it: one about a strange little alien, Render, who is a poet wandering from one weird people to another; the other about a race of creatures who evolve from embodied organism to disembodied eyes (I call them Eyeggs).

How ofter do these things appear?
Phantasmagoria, if it's lucky, is an annual publication. The stories, as I've just suggested, incubate for several years. I could, working full-time, turn out four or five issues a year, but the magazine won't support anything like that rate of production, and the subscriptions simply don't accumulate fast enough to pay those kinds of printing bills. So it remains a modest little weekend pursuit, a whetstone for my talents in art and fiction.

What kind of a creature is Phantasmagoria?
In the parlance of science fiction and comics fandom, it is a fanzine or a prozine, depending on what your criteria are. It's a limited-edition publication, in this case with a print run of 3000 or less, but in any case, far fewer than the 100,000 run that is usually required to interest a national distributor in the product. It is advertised in special-interest adzines that appeal to people who might have a taste for more elevated illustrational fare, and it gets distributed by direct mail from myself and from those dealers, in the U.S. and Great Britain and

Australia and France and the Netherlands and God knows where else, to whom I wholesale it.

People buy it unseen?
Mostly. Of course my ads include snippets of illustrations from the issue being promoted. Also, although this is insignificant in terms of total volume of Phantasmagoria sales, there are also conventions held all around the country to attract either science-fiction or comics fans or both: a major part of these conventions is the hucksters' room, usually an immense ballroom given over to the marketing of rare and not so rare comics and science-fiction magazines and books. Over the past few years, the merchandise has been expanded to include old toys, old movies, movie posters, and other kinds of memorabilia of American pop culture.

What are those conventions like?
Hell on wheels. Usually there are panel discussions on a variety of topics and a continuing schedule of selected films, auctions, and so forth. I enjoyed them a devil of a lot more--seeing friends, fans, and fellow artists again after some separation--back when I didn't have the hassles of pushing Phantasmagoria. I only manage to attend the summer conventions, usually only the ones in Houston and Dallas, because my schedule is more pliable during the summer, and also because Phantasmagoria's printing deadlines create a peak of desperation for finances during the summer and fall.

There are other fanzines like Phantasmagoria?
Well, nothing quite like it. Most fanzines contain fannish, that is to say amateurish, work; they are gererally stepping-stones in some novice's path to professional status, and as a result don't survive too long, as a rule. Among the zines that contain only professional contributions, as Phantasmagoria does, there are probably not more than four or five still struggling along today. Typically these are anthologies of different people's work, making a melange of spot-illustrations, comic-strip stories, illustrated fiction, articles, and what-not. Phantasmagoria is unique in being a one-man production and in, usually, being a coherent and unitary work rather than an accidental collection of some kind. I suppose it could also be considered unique in a number of other respects--the quality of production (printing, stock, etc., accounting for its luxurious cost), the fact that all the work in the magazine was done intentionally for the magazine (i.e. none of it is just cast-offs), and, it's safe to say, the level of intelligence that it appeals to. I advertise it, a little unabashedly, as the aristocrat of zines, which may be unfair in that, really, there isn't much competition at that level, but just the same it's true and no one could mistake the fact that this is a publication dedicated first of all to quality in all its respects.

This is its reputation?
Phantasmagoria has always been a critical success, as they say, from its earliest issue. To some extent its popularity, such as it is, used to derive from my own reputation as a professional artist (for magazine and paperback covers, as well as about 40 fanzines put out by other people); since I haven't done any work outside of Phantasmagoria for about 4 years, obviously my name is, as time goes on, attracting fewer and fewer people who remember my professional contributions. But on the other hand, as comics and SF fans grow older and their tastes mature, it is often just a matter of time before they come around to Phantasmagoria.

This is national or international popularity?
Hah, mostly international but not national. There is a much more refined taste for this kind of work on the Continent. Here in the U.S. there is, frankly, no market for anything like this: there is no proper place to advertise to reach a suitable public, the public one does reach is generally unacquainted with anything of this quality and doesn't really know what it is; in general it is caviar to the masses. The economics of the situation is thoroughly depressing.

How does it make enough money then?
Who said it did? In the best of times, it can pay its biggest bills at least, and the others I have to pick up. Something like this is supersensitive to the squeeze of inflation and consumer resistance. Of course, "making money" could mean a number of things--showing a profit over money-investment, or showing a profit over the investment of money-and-labor put into it. I calculated that the time so far consumed by the magazine, plus the money, would conservatively amount to an investment of something like $40,000 or more. No way it'll even bring in even a fraction of that.

What the devil are you trying to do with the magazine then?
I wouldn't even think of it in those terms, usually. I publish, and produce, the thing for its own sake: I feel I'm in a position, somewhere in no-man's land between philosophy and art, to produce a kind of work that nobody else can. I think that kind of work deserves to be brought into existence, just because it's unique. Maybe I need the outlet for imaginative hypotheses and for directing my energies in art toward a larger purpose. Maybe some people will find the magazine is illuminating and gives them access to a subtler comprehension of the issues in our existence. Maybe it does things like this and more, but these kinds of things wouldn't make my work on the magazine the imperative experience it is for me. I'm an artist, my talent is a demon that I have got to respect and allow to live its own life. Is that enough of a "why" or not?

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Considering Phantasmagoria's cost and content, what kind of reception has it found? The first major review of PHANTASMAGORIA #1 appeared in GEORGE IV, an unbiased review-zine put together by Jim Vadeboncoeur, Jr., Robert Napier, and Jan Strnad. In that issue, PHANTASMAGORIA #1 received the "fanzine of the month" award--other fanzines that took honors: GRAPHIC STORY WORLD, FUNNYWORLD, GRAPHIC STORY MAGAZINE, and SQUA-TRONT. The review of PHANTASMAGORIA #1 was, as expected, laudatory. Robert Napier said:

> Here is one fine zine. Flawless printing on expensive, slick paper couple with an excellent creative effort by Smith to give Fandom something unique.
>
> Most of KSP consists of an illustrated fable (not a strip) entitled 'Eggs Over Easy, a multileveled story about the discovery of a huge egg in a reptilian society. Text and art blend beautifully on every page. Ken hand-lettering everything cover to cover including editorial, notes, and the fable itself.
>
> It's obvious that Smith put an awful lot of work into KSP to produce a zine of the best quality he could muster. He did just that; top-flight art, fine story, and a strikingly handsome package.
>
> We suggest you get it before the price goes up. What more can we say? KSP cops our Fanzine of the Month Award with a rating of 10 out of 10.

When I asked Kenneth Smith for biographical data, he sent a sheet that elaborated on his academic distinctions. For those who find a fascination in knowing the man behind the artwork--after all his background is what urged him to create his own publication--a few words on Kenneth

Smith the Scholar: He took his B.A. degree in 1966 from the University of Texas; by 1972, he took his M.A. and Ph.D. degrees from Yale University. His academic honors include a B.A. magna cum laude, a Junior Fellow in 1963, College Honors in 1965, Dean's Honors List, fall 1965, magna cum laude, a Woodrow Wilson Fellow in 1966-67, Phi Beta Kappa 1966, College Honors in 1966, Essays in Riata, and Honorable Mention in the American Scholar essay contest in 1967. He was a teacher from 1969 to 1970 at Yale University, and since 1971 he has been an assistant professor of philosophy at Louisiana State University. His Dissertation topic--"Dialectical Concepts of the Spirit: Hegel, Kierkegaard, and Nietzsche"--has led him to scope out the topic and produce his upcoming book, NIHILISM AND IDEOLOGY, in addition to another book on epistemology.

As a fan, Kenneth Smith contributed extensively to comics fanzines with art portfolios, short stories, and comic strips. As a professional, his work has graced Warren publications, paperbacks (notably Moorcock's CITY OF THE BEAST and Carr's NEW WORLDS OF FANTASY), and letterheads. As a collector, Ken looks for Pogo books and books illustrated by artists such as Dulac, Timlin, Parrish, Rackham, Wyeth, and Pyle. That Ken Smith is familiar with the fantasy artists is obvious. Jean-Pierre Dionent, French author and reviewer for ALFRED and GRAPHIC STORY WORLD, spoke of Phantasmagoria's first issue: "Curiously modern resonance: the lizards resemble us rather much...The author is Kenneth Smith, an artist who has assimilated the world of Rackham, the graphic power of Finlay, the epic sense of Frazetta, the humor of Wood. . . "

The least expensive way to get into PHANTASMAGORIA is to send Kenneth Smith 50¢ (preferably in stamps) for his profusely illustrated, 16 page catalog. On the front cover his statement about PHANTASMAGORIA speaks for itself.

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All Phantasmagoria publications are dedicated to an exceptional principle, one that virtually no other publisher in our time cares to try out: underground and overground comics, science-fiction magazines and paperbacks, are in complete agreement in practice that fantasy art and story has to fall into line with the larger commercial policies of our age. To maximize profits, fantasy must be made a consumable--something that will grab the consumer's attention for one intense moment, even if it palls and disinterests him the next. Fantasy art is made shallow and so is its fiction by the fact that it occurs in a culture where everything is dated and of passing significance: planned obsolescence does to comics and magazines what it does to cars and dishwashers, satiates the reader for a limited spell of time and then leaves him ready for another onslaught of equally ephemeral commodities.

Phantasmagoria publishes for the ages. The art is rendered with infinite care, the story constructed with many different levels of meaning folded into it--Phantasmagoria magazines and prints are packed with rich and almost inexhaustible contents, contents that will continue to delight and amaze you years later. Phantasmagoria publications are designed to be appreciated not consumed. The meaning of the stories and the struc-

ture and impact of the art are not hastily composed and single things. They are complex because they are meant to grow along with you: the wider your imagination, the deeper your understanding, the more these publications will resonate in you.

Phantasmagoria makes this commitment because fantasy is worth it: the wealth of our imagination is what keeps us human, what enables us to see alternatives and hidden implications in ourselves and in others. What has become of fantasy publications in the American marketplace is obscene--only rare and exceptional individuals seem able to break the hold of the crushing forces that make fantasy illustration and art something superficial and trivial, that makes fantasy a cheap escape from reality instead of an enrichment and expansion of reality.

In thus attempting to keep alive the highest traditions of illustrated fantasy, Phantasmagoria finds itself without a great deal of competition, and there is a reason. The other route is far easier and far more profitable. Phantasmagoria will never be repaid even in part. Phantasmagoria is a labor of love, but love alone cannot keep any kind of labor going for long--Phantasmagoria's publications are printed on costly permanent stock to insure fidelity in reproduction, and the presswork involved is slow and tedious--all increasing the cost of production to an amount double and triple that of comparable publications. In addition, the open-minded spirits who find Phantasmagoria challenging and gratifying are few and far between; there is no economical way to reach them in any convenient way, and this difficulty multiplies the cost of advertising far beyond any reasonable hope of a strong return from responses. Because of the tribulations Phantasmagoria has been suffering from these factors, it has become unavoidable that prices should be raised... ((PHANTASMAGORIA is now $5 per copy))

To many fans--in sf fandom, those who wish to break into professional writing; in comics fandom, those who wish to break into professional drawing--the question may arise: why doesn't Ken Smith do professional work and use that money to finance PHANTASMAGORIA? In an editorial in PHANTASMAGORIA #2, Kenneth Smith elaborates.

> My quarrel with the pro field is not simply put. I am not likely ever to have grown accustomed to its conventions--the low fees (compared with commercial art generally or with any other profession), the uphill fight to keep ownership of originals, the inferior quality of high-speed printing, the vagaries of the art-directorial mind, the degrading stereotypes of fantasy material imposed by publishers' conceptions of its audience, and on and on. I note, too, that while most pro artists officially regard a career in professional art as the consummation of any true illustrational talent, nonetheless, a remarkable number of them put their best efforts into work for extra-professional publication--in the fanzines, which have, as a result, undergone a geometric increase in quality which exactly corresponds to the artists' own morbid loss of respect for professional media whose sales will never, apparently, be proportional to their quality. ...I also have to say that I would not turn out material of Phantasmagoria's caliber for any publisher at any price. Perhaps no amount of compensation would motivate me to render material to the Nth degree, but my own self-satisfaction would...If Phantasmagoria does no more than pay its bills--and that is what it is priced to do, and all it has done so far--I can feel content just on grounds of this craftsmanly satisfaction. If Phantasmagoria cannot pay for itself, however, it is definitely a luxury too rich for my blood; I will never be able to support a vanity-press publication.

Having left the pro field for good, what about the possibilities of him working for the fan press? Kenneth Smith, in the same editorial, said that "I no longer have time to spend for other publications...I am done with all of it, and I insist I will answer no more requests for contributions." Sadly, Ken's experience with the fan field have been dispiriting: faneds keeping originals and sometimes mutilating them, faneds asking for zeroxes for free, faneds procrastinating in sending art back. The solution was obvious: put everything he had into Phantasmagoria.

Interestingly enough, other artists have turned to the limited edition print runs, catering to fandom, in an effort to achieve fidelity from their originals. Fandom is fortunate in having a coterie of artists who are willing to work full time in order that, on the side, they can publish artwork for those who care enough to pay the money for artwork as it should be reproduced; a quick look at the sf prozines will show you the disadvantages of pulp paper for interior illustrations and high-speed printing for the color covers that merely hint at the richness of the original art. Frank Kelly Freas (Route 4, Box 4056A, Virginia Beach, Virginia, 23457) has published 4 portfolios of color flyers that advertise these gems. The first set, "Six to Go," may be out of print; the second, third, and fourth sets are 12 1/2 " by 19" in size and are $19.95 per set. Kelly Freas wrote that "these beautiful pictures are not high-speed commercial reproductions, but art prints. The colors are nursed on to fine paper with the tenderest of loving care, by Virginia's finest color house. The initial print run is very small, and allows for the closest attention to quality." In an effort to diversify his stock, he published a b&w portfolio of his ASTOUNDING drawings, and just recently, a set of color postcards are available too.

Richard D. Garrison of Heritage (PO Box 721, Forest Park, Georgia, 30050) is dedicated to the attributes of the limited edition publications, too. Ushering in his Collector Print Series, Richard published a "Lord Greystoke" color print, hand-corrected, for $35; mounted, signed, and numbered by Jeff Jones in an edition of 100, this 14 1/2" x 20 1/4" print is another indication of the dedication of certain fans.

The problems that Kelly Freas and Richard Garrison face--the hassles attendant to being the publisher and distributor, the necessity to generate flyers and other advertising paraphernalia to promote their products, the response that, in no certain way, can be gauged before publication of a product, the enormously expensive costs in printing publications that will not compromise the artwork, the headaches of mailing merchandise out and keeping track of incoming orders at the same time, the reluctance of fans to spend money--are the same problems than any fan publisher must face, too. Oddly enough, some fans with whom I've had contact with expressed the opinion that since Playboy magazine is $1.50 and has nearly 300 pages an issue with full color for covers, photographs, ads and cartoons, how the hell can people like Kenneth Smith have the gall to ask $5 for a 40 page publication? Kenneth Smith responds:

> Newsstand-publication prices are something else: newsstand magazines are in fact a crazy kind of economic commodity, one that is being sold to consumers at a price less than it costs to produce. For the average magazine receives enormous subsidies from its advertisers, to the tune of around 2/3 of its income: thus, in effect, the consumer pays only 1/3 of the magazine's value at the newsstand. Differently put: if the magazine chose to increase its advertising rate by only 50%, it could afford to give copies away for free (as some of them do). What newsstand customers do not realize is that a magazine's business is not primarily what it seems to be to the customer: the effort of a magazine to sell you a package of stories, pictures, and art, accounts for only

1/3 of its income. Twice as important as this is the ability of the magazine to sell you, as a potential marketplace, to its advertisers. The powerful factor of advertising is what explains the death of the general-interest magazines (Life, Look, the S.E. Post) whose general readership was vast but worthless in attracting special-interest advertising. All three of these factors--wholesale purchase of stock, high-speed presses, and subsidy by advertisers--make mass distribution publications a wholly different world from that of limited-edition publications. Difference in scale brings on a totally different set of circumstances. Outside of fandom, where limited edition publications can at best break even, the prices of limited edition work published for profits approach (and sometimes surpass) the prices of original art in galleries.

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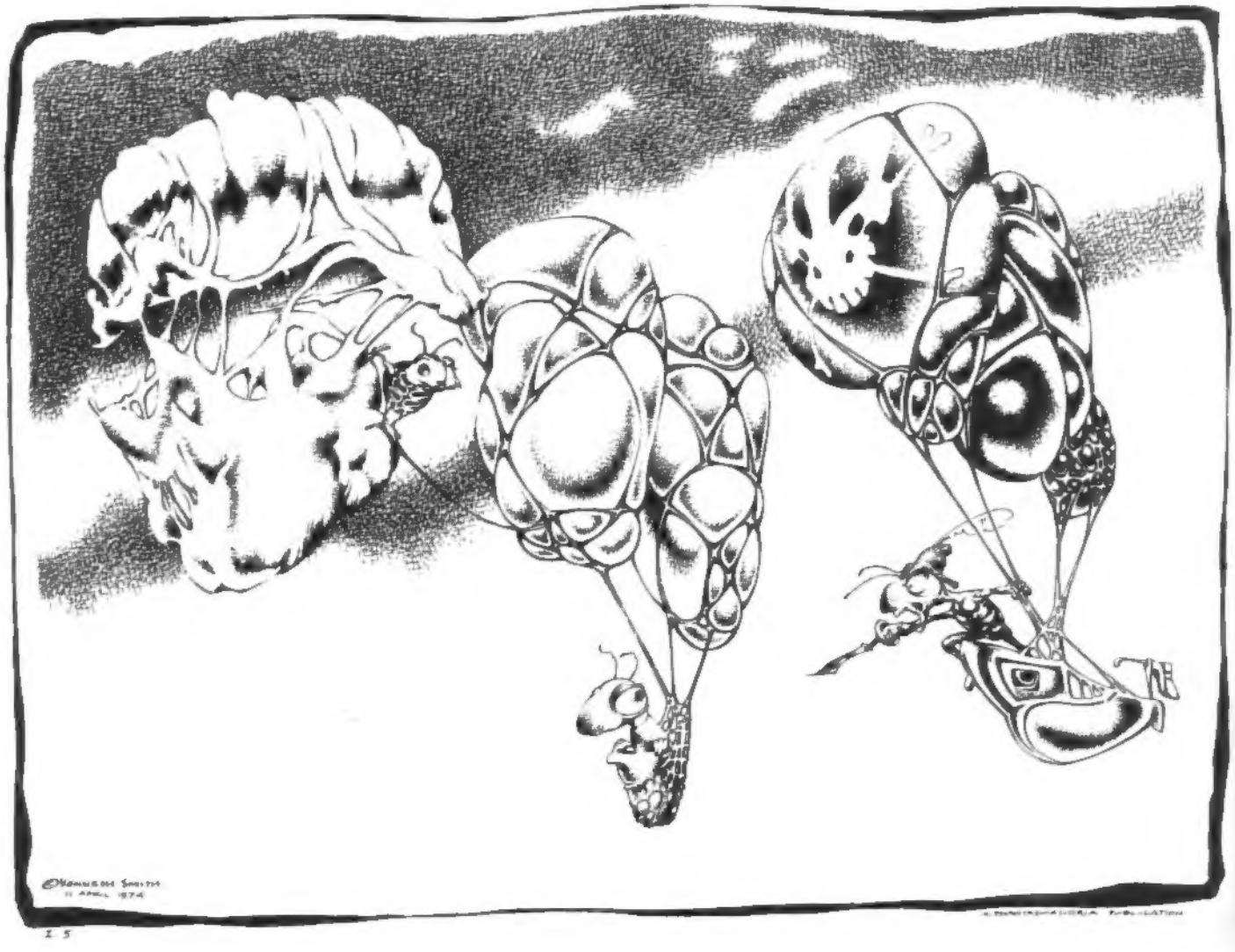
Kenneth Smith speaks of why PHANTASMAGORIA hasn't sold enough to make a profit and also speaks of the price, which puts off purchasers:

> Now I never expected PHANTASMAGORIA to become even remotely popular. I am no big-name pro, I have no widespread charismatic reputation to trade on; also, admittedly, my work is not only aimed well over the heads of the vast majority of fans, but also is directed toward topics that most people would rather avoid or gloss over with a cliche'. People who are smitten with PHANTASMAGORIA seldom realize that its virtues are not exactly obvious to everyone--this magazine is composed as a mind-expanding experience, one that lets gusts of fresh air into a stale and stuffy world. The virtues of PHANTASMAGORIA have to work on the reader gradually, through his own contemplation.
>
> I think now that I have worried more than I should have about fans' complaints over the price--if the magazine were a dollar cheaper, some claimed, they would buy it up right away. For some reason this rhetoric got to me in the past. It has taken me some time to see that these people's sense of economic value will always be behind the realities of present costs and prices--these people are the same ones who thought $2 was too much once upon a time. Now they will just have to go on thinking that $5 is too much. I won't be losing any business from them, because in most cases these people would resent any price. Everywhere else, commodities are costing two and three times what they used to cost. Any person who tries to be different in his pricing policies is just trying to sweep the tide with a broom.

Interestingly enough, fans are now collecting original art--and paying top dollar. Thank God the prices have not spiraled out of reach; the prices



seen at the local art gallery. The House of Alexander, are astronomically high, and to my mind, the fan can buy more for his money at a convention or through Russ Cochran's GRAPHIC GALLERY. Unfortunately, artwork is to many prohibitively expensive. In 1971, Jeff Jones was selling original oils for $125 and $250 for most of his work. In the same year, Frank Frazetta sold finished oils for $400. Although the artists had exhibits at the major cons, artwork did not bring in the revenue expected. In the science fiction field, George Barr, Alicia Austin, and Tim Kirk had been for years the artists to collect, if you could find their originals for sale. Many conventions had their art on display with the initials "NFS" (Not for Sale)prominently displayed. It wasn't too long ago that Hannes Bok was selling his originals for $35 and up--and you had a choice of what piece to buy. Now the artists are commanding the market, and they are finding buyers. Russ Cochran, in an effort to curb the fans buying art, advertising it unfairly, and sending it through the mails in an unprofessional manner (two pieces of cardboard with a manila envelope), decided to start a publication that would insure the buyer would see what was for sale and would also know that, in many cases, the artist involved knew of the deal and often put his own price on the art. Through GRAPHIC GALLERY, Frank Frazetta has sold many oils and watercolors; the highest price paid so far is $3,500 for the symbolic crucifixtion scene on the cover of NATIONAL LAMPOON. Jeff Jones has advertised his statues ($50 each, numbered & signed by Jeff) in GRAPHIC GALLERY; in addition, he has sold hand-colored drawings for $300, with his oils going for $750.

Although sf fandom does not have any publication devoted entirely to the buying and selling of original art, the fanzines advertise talent and draw enormous attention. At the recent Worldcon in Washington over the Labor Day weekend, Tim Kirk originals started at $150 and then skyrocketed, out of reach of many fans. Now that the fan artists, who not by coincidence, put their best work in the fanzines, have achieved prominence and are now professional artists in every sense of the word, the prices paid for their art is expensive and only the well-off can afford them.

Unfortunately, limited edition lithographs and statues and etchings and linoleum prints have not yet been mass marketed, except in isolated cases. Jeff Jones has started a series of lithographed prints (#1 out of a projected set of 5 is now out; $50 edition of 120, signed and numbered) under the auspices of TK-II. With Russ Cochran, Jones has been selling his Neanderthal Caveman sculpture for $50 in an edition of 100. I sometimes wish that the artists would think of the alternatives--surely the printing they receive from the professional publishers leaves something to be desired! Sadly, lithographs and etchings take time, something that most professional artists simply don't have. Consequently, you are either satisfied with the shoddy reproduction on the paperback book covers or you buy an original.

The only other alternative--limited edition, i.e. less than 1000 as a print run, posters or "art prints"--has been explored. Even the commercial publishers have seen the possible revenue involved, and as a result, an entire series of new Frazetta posters on glossy stock, though somewhat unsatisfying, have been made available. In the fan press, posters have been a standard for the industry. Bud Plant's catalogues show the vast selection from which one can choose: Frank Frazetta and his 'Worldbeater' posters, Vaughn Bode with his Pictography posters, his TK-2 posters; Berni Wrightson; Jeff Jones (by far, the most diverse and prolific in terms of posters on the market--thankfully, they are uniformly excellent); Kenneth Smith (who personally supervises the printing, just as Arthur Rackham did in his time); Mike Kaluta; Mike Hinge; Maxfield Parrish (the new posters lack the brilliance and luminiscence of the posters printed in his time); Arthur Rackham (the high speed presses take their toll here, too); J.R.R. Tolkien; Tim Kirk; Al Williamson; Roy Krenkel; Richard Corben; Neal Adams, et al. I hesitate to put Frank Kelly Freas' color art prints in that category of 'posters' for the word has acquired a perjorative meaning. Instead of thinking of faithfully reproduced art prints, people instantly have visions of posters being those things you stick up on the wall with tape and would not think of framing. I remember that at a recent local convention a Freas art print was matted and framed, enhancing the print to such an extent that one fan remarked, "Is that an original?" Now that's an art print! A poster, on the other hand, gets this response: "Where'd you get that poster?" The difference is not in semantics.

In his catalogue, Kenneth Smith offers, in addition to fine art prints, original etchings; for those with money to spare, original acrylics are for sale, too. Ken has much to say about etchings and artwork in general:

> During the nineteenth century a branch of art grew up bent on making original fine art available democratically, to as many people as possible and not just to those who have fortunes to invest in art. This type of art involved the production of original prints--prints that have not been photographically reproduced. This kind of "print" is often confused with mere reproduction but it something completely different: the artist in graphics works directly on a plate (which may be copper, zine, limestone, wood, linoleum, plexiglas, or whatever) which is then inked and used to print with. The plate itself is not a work of art--the artist does not put inked lines on it but only scratches which will catch the ink (lightness and darkness thus appear for the first time on the print). It is important to note that the graphics prints are thus not copies of some pre-existing original, even though they may be virtually identical. If, of course, that plate is damaged, it cannot be replaced simply by photographic means, as a printer's lithographic plate can, and the work is lost in that case.
>
> Graphics have the tremendously significant result of making possible multiple originals, every one of which is an individual and not a copy of something else. Graphics thus brought fine art into the price-range of average-income people; in spite of this diminished price, graphics do increase in value just like paintings and drawings (one lithograph bought 4 years ago for $34, for instance, is now worth three times that). Graphics enable someone of modest resources to own something that is, directly and indirectly, the handiwork of an artist--its quality of line and texture and color has not been affected by the processes or reproduction, its production is the result of individual handcraft (from the engraving to the inking, wiping, and pressing of the plate) rather than mechanical and automatic processes.

Since 1970, Kenneth Smith has been engaged in the media of graphics: 3 of his early graphic prints have been published in PHANTASMAGORIA #2 (pages 12, 13, and 19 show linoleum-block prints), and more recent work may be seen in PHANTASMAGORIA 3 (pages 11, 38, and 39 show dry-point prints produced by scratching lucite-plexiglas with a dissecting needle). It is possible to do far more exacting work in graphics than can be done by many direct media (pen and brush, e.g.). PHANTASMAGORIA 4 and 5 and various

issues of PLETHORA will also show more of these drypoint prints (by that time, most of them will be sold out, however). Offset printing of course will capture little of the fine texture (the graphics press forces the etching paper into the scratches, which may literally be felt on a graphics print). Other compromises must be made with reproduction--the loss of precision through halftoning, the loss of the richness of oil-base etching inks through standardized offset inks.

The number of graphic prints from a plate is limited, usually 30-50, because of wear on the plate. Since graphic prints may well be gone within months of being printed, it is not feasible to illustrate here the prints which are available. The price-range on these prints (all on the finest Rives etching paper) is from $10 to $30 at present. An investment of $2 will bring you electrostatic copies of the graphics currently available, cast and painted by the artist's own hand, and based on a hand-made mold of an original statuette (range: $25 to $35). All prints and statues will be numbered and signed.

If you have seen any of the adzines or, indeed, any of Ken Smith's flyers for his products, you may be puzzled at what is available and what is currently out. First, a list of the projects that are not out; pending capital, they will be out.

1. PLETHORA, a magazine that has portfolios, interviews, reprints, and other items that don't quite fit into PHANTASMAGORIA; issues 1-5 at $3 each.

2. Future issues of PHANTASMAGORIA--#6 through #10 are now open at $3 the issue; issue #4 is available, with subscriptions to KSP #5 being taken at $5 the copy--#1 through #4 are in print.

3. THE ARTIST'S GUIDE TO BLACK AND WHITE TECHNIQUES ($3), a nifty booklet shat shows you what Ken Smith has learned in the course of his experimentation with art.

4. COLOR PORTFOLIO "A" and "B".

5. STATUETTES

For more information on these--all mentioned in his 16 page catalogue with illustrations and textual material, too--and for information on items already available, write to Kenneth Smith and enclose the 50¢ in stamps (or as a last resort, in coin) to:

PHANTASMAGORIA
Box 20020-A
L.S.U. Station
Baton Rouge, Louisiana, 70803

The items that are currently available are as follows:

1. PHANTASMAGORIA #1-#4 at $5 each
2. original acrylics (more on them later) from $100 to $400.
3. etchings
4. linoleum prints
5. portfolios
   A. A set of 6 prints, 11x14, from KSP #1 and some scenes of cavemen; $5.
   B. The second portfolio, consisting of 4 pieces (the 11x17 cover to KSP 1; the 11x17 caveman centerfold; an uncropped color print of the cover to KSP 2; an 11x14 of an exquisite BEM surrounded by a border of monsters & things, which originally appeared in a Warren publication) for $4.
   C. A new portfolio consisting of a melange of 5 prints, two of them (the woman in the swamps; the nude girl in front of the dinosaur) in full process color. Other prints include a girl riding a dinosaur, printed in rich purple-black ink; a nude girl in the forest; a little whimsical print of "ghoulies and ghosties and long-leggedy beasties".
   D. The fab collaboration portfolio, consisting of fine prints rendered by Kenneth Smith; each artist drew a scene, gave it to Ken, who then rendered it in his distinctive style. Those who collaborated with Ken were as follows: Roy Krenkel, Frank Frazetta, Wallace Wood, Hannes Bok (Petaja furnished a b&w drawing that, to my mind, is distinctively Bok and particularly attractive), and Mike Kaluta.
6. A number of portfolios with an illustrated envelope; these Maxfield Parrish prints (10 in number) are printed with care--the dingy reprints one often encounters with the other portfolios is lamentable and, more often than not, expensive, too.

Because original art is expensive and, in terms of rarity, extremely desireable, perhaps it is fitting that they be mentioned last. To be put on the mailing list--zeroxes will be made of each available original--send $10 to Kenneth Smith. Those who have seen his originals can vouch for the detail; indeed, Finlay originals have the same love for detail that the Smith originals have in them, too, and the effect is particularly pleasing.

In a flyer entitled "Just What You've Been Looking For, Ken Smith speaks of the acrylics:

> I have stored them in files long enough--it has occured to me that many of these roughs are fine enough that they could be rendered in paint, that is, tinted and modeled in lustrous permanent acrylics. Several have now been rendered very handsomely: the acrylics, which I have only recently brought up to the level of competence of my oils and watercolors, are both extremely brilliant and also quite subtle, since they are, basically, a watercolor-like medium. I found, in fact, that the results were so pleasing to me that I am almost tempted to revoke my original intention and to decide to keep the things.
>
> Each of the paintings has been rendered in layers of transparent acrylic glaze, to enhance the luster and intensity of the colors; and all of them have a protective final glaze to keep the art safe from skin oils, dust, and superficial scratches. They have been matted by the artist to suit the complexion of the painting...I won't even attempt to describe the colors; suffice it to say that none are lackluster, and all are even richer in colors than the printed covers to Phantasmagoria 2 and 3... I should note that I am selling rights to these originals only, not publication rights (which I am retaining, as you can see by the copyright sign on each).

Five years ago, when a fan asked Vaughn Bode in an interview about fandom, Vaughn replied that fandom would become more professional. This is now true. Comic fans have long since adopted the photo offset route, albeit expensive. Science fiction fans are now adopting photo offset too, after a hiatus of years. Richard Geis switches from mimeo to offset with his ALIEN CRITIC: Algol is thoroughly professional and much handsomer than the SF prozines, GALAXY, F&SF, ANALOG, and FANTASTIC--in fact, it resembles VERTEX, if anything. Now that SF is getting ballyhoo from the mass media--you can learn SF in the classrooms of colleges and universities across the nation; you can see that the major book companies do publish SF; you can hear SF writers lecture on college campuses; you can read SF criticism--the fans find that artwork is getting scarcer. More people know it is there and they are buying--the Worldcons are bigger every year, and original art is getting more expensive. But, fortunately, there are those artists who have put their efforts into making fine art available to the fans--Kenneth Smith is, of course, a prominent example, but we should support all of them.